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“Therefore we shall make our judgment upon the things themselves as they give light one to another and, as we can, dig Truth out of the mine.”

—FRANCIS BACON.

CONTENTS.

	PAGE
Shakespeare's Delineation of the Passion of Anger	9
The Attic Theatre	21
The Historical Commissioners' Reprints	23, 65
Twigs Plucked in the " Sylva Sylvarum "	30
German Discussion on the Baconian Hypothesis	33, 148
The Self-revelment of Shakespeare	37
Duologue	41
Professor A. Sedgwick on Bacon and Shakespeare	47
Obituary	55
Hero and Leander	57
Francis Bacon. A Reply to a Critic	68
The Faust Puppet Play	79
" Like is Likely "	88
Extensive Authorship	92
<i>Kαίνα Καίπαδατα</i> , Things New and Old	94
Shakespeare's Ring	104
Francis Bacon and the Use of Cyphers	106
The A A Head-pieces	121
Bacon's Adventure Ship	135
News from Germany	159
A Supposed Unpublished Essay by Bacon	164
A Corroboration and Confirmation of Cipher Statements	170
The Bacon Society	179
A False-dated Book	185
Omnes Numeros Habet	189
Bacon's Last Resting Place	197
Bacon is Shakespeare	208
Philosophers and Philosophies Compared	217
Newes from Spayne	219
A Few Notes on Love's Labour Lost	224
Controversy to the Fore	230
Mr. Tanner's Discovery	238
Notes	49, 110, 174, 240
Reviews	54, 249
Correspondence	117, 182, 244
Two Sonnets	256

INDEX OF NAMES.

	PAGE		PAGE
A		Burbage, R.	139
Anders, Prof.	64	Burke, J. Butler	68, 78
Aphareus	21	Burleigh, Lord 85, 110, 126,	131
Aristophanes	21, 22	Burnett, Dr.	66
Aristotle	22	Burns, R.	11
Arundel, Earl of	201	Burnside, H. T.	120
August, Duke	84	Burr, W. H.	173
B		Bushel, Thomas	86, 196
Bacon, Anthony	19, 225	Byrom, J.	241
Bacon, Delia	160, 245, 250	C	
Bacon, Dr. Arthur	119	Cæsar, Sir J.	201
Bacon, Lady A.	197, 225	Cago, Willm	40
Bacon, Sir N.	23, 24	Callistrates	21
Badouin, J.	114	Camden, W.	122, 130, 178
Baptista Porta	125, 131, 135	Carpenter, N.	130
B Barclay, John	133	Cary, Dr.	28
Barker, R.	132	Causabon, I.	221
Baring, Gould S.	112	Cecil, Robert	119, 198
Bartas, Du	133	Challon, Sir T.	190
Batchelor, H. C.	236	Chapman	57, 244
Bayley, Harold	106, 119, 124	Charles I.	200
Beeching, Canon	22, 107,	Chasteau-neuf	120
	115, 117, 240	Chaucer	177
Begley, Rev. W. 57, 83, 120,	125, 252	Chesterton, G. K.	49
	36, 151	Cicero	90, 189
Besser, Prof.	129	Clarke, Sir E.	111
Bilson, T.	57, 134	Clifford, Lady A.	198
Blount, E.	73, 221, 255	Clod, W.	248
Bodley, Sir T.	129	Clod, W.	235
Bœtius	64	Coleridge	80
Belton, E.	107, 178,	Colla, Signor	54, 107,
Booth, H. Stone	202, 252	Collins, J. Churton	141, 177, 250
Borgg, De	25	Colonna, F.	252
Bornitius, J.	114	Cook, E. W.	236
Boyle, Sir Richard	205	Cooper-Oakley, Mrs.	116
Boyle Robert	218	Copernicus	48
Braithwaite, R.	130	Cotton, Sir R.	221
Briot, J. and M.	114	Cunningham, G.	200
Briquet, N.	104	Curnock, Rev. N.	241
Bruck, J. de	114, 122	D	
Bruno, G.	48, 255	Darbie, Earl of	129
Bunten, Mrs., 20, 50, 68, 110,	164	Darling, Justice	110

INDEX OF NAMES.

V

	PAGE		PAGE
Darwin, C. ...	49	Grimston, Sarah ...	66
Dassior, J. ...	109	Grindon, Mrs. Leo ...	53
Davies, John ...	91	Guildford, Sir H. ...	59
Dee, John ...	128	Guise, Duke of ...	25
Demosthratus...	21		
Dent, John ...	51	H	
Descartes ...	218	Haigh, A. E. ...	21
Dickens, C. ...	92	Halliwell, J. Phillips	138
Digges, Leo ...	127	Harrington, Sir J. ...	126
Digges, Thomas ...	127, 242	Harris, Frank ...	249, 251
Donnelly, I. ...	144, 170, 178, 182, 247	Harvey, Gabriel ...	72
Dowden, Edward ...	37, 251	Harvey, Thomas ...	34
Drake, Dr. N. ...	232	Hathwey, Ann ...	170
Dudley, Ambrose ...	198	Hathwey, Richard...	171
Dugdalc, Sir W. ...	201	Hawthorne, N. ...	245
E		Hedderwick, J. C. ...	81
Eckett, S. B....	236	Heinman, v. ...	83
Eliot, Sir T. ...	190	Henry II. ...	24
Elizabeth, Queen ...	19, 24, 29, 45, 165, 196, 254	Henry VIII. ...	24, 190
Emerson ...	138	Herbert, G. ...	141, 255
Essex, Earl of ...	39, 72, 101, 153, 200, 254	Herschel, Sir J. ...	73
Eupolis ...	21	Hesson, Dr. R. ...	150
Evans, F. H. ...	233	Heylin, Dr. ...	201
F		Heywood, Jasper ...	248
Field, R. ...	125, 128	Hicks, Sir Ellis ...	118
Fischer, K. ...	135, 162	Hilliard ...	92
Fitzgerald, E. ...	233	Hobart, Sir H. ...	40, 102
Francis, A. L. ...	236	Hobbes, T. ...	218, 255
Fuller, T. ...	94	Hobby, Thos. ...	129
G		Holzer, Prof....	148, 163, 249
Galleus ...	218, 255	Holland, H. ...	134
Gallup, Mrs. ...	146, 183, 197	Holmes, N. ...	160, 245, 246
Gasendus ...	218	Hooker, Richard ...	191
Gentillet, I. ...	132	Hookham, G....	141, 236
Georg, Prince Johann	33	Howard, C. ...	84
Gervinus, Dr. ...	70, 79	Howard, Henry ...	190
Goethe ...	82	Howard, T. ...	103
Goldney, Mr. ...	28	Hume, Major M. ...	222, 224
Gondomar ...	220	I	
Gosson ...	93	Islip, A. ...	132, 177
Greene, R. ...	93, 176, 244	Irving, Sir H. ...	37
Greenwood, G. G. ...	112, 115, 117, 240, 251	Irving, H. B....	110
Greg, W. W. ...	108	J	
Grey, Lord ...	27	Jacobi, T. ...	124
Grimston, Edward ...	24, 29	Jaggard, W. ...	134
Grimston, G....	66	James I., 129, 135, 157, 200, 222, 247	
Grimston, Sir Harbottle ...	23	Jonson, B., 58, 80, 85, 127, 136, 147, 149, 178, 188, 193, 244, 255	
		Jusserand, M. ...	112, 242
		K	
		Kennedy, C. la P. ...	202

	PAGE		PAGE
Killigrew, C....	... 187		
Kingsley, Miss R. ...	... 240		
Kyd, T. ...	93, 244		
L			
Lælius, C. ...	... 80		
Lamarek ...	... 49		
Lang, Andrew ...	... 235		
Lawrence, Sir E. D.,	170, 194,		
	217, 251		
Ledsem, Y. ...	... 134		
Lee, Sydney, 22,	107, 115,		
	140,		
	175		
Leibig, Justus v. ...	... 34		
Leicester, Earle of ...	129, 196		
Leith, A. A. ...	104, 119, 245, 253		
Lessing ...	... 82		
Lodge, Thomas ...	129, 248		
Lofft ...	... 232		
Lyly, J. ...	93, 244		
Lytton, Bulwer ...	... 142		
M			
Macfall, H. ...	232, 234		
Machiavelli, N. ...	129, 131, 132		
Macleod, Fiona ...	... 233		
McCarthy, J. Huntley ...	... 111		
McChesney, J. H. ...	... 246		
Markham, G....	... 127, 130		
Marshall, W....	... 133, 253		
Marlowe, C., 58,	81, 85, 93, 244		
Martin, T. ...	... 205		
Martin, Prof... ..	... 35		
Matthew, Toby ...	19, 20, 72		
May, Phil ...	... 233		
Mead, Dr. ...	... 205		
Meier, Dr. Conrad, 33,	35, 148,		
	150		
Michele de Sylva ...	... 129		
Milton, J. ...	... 10, 252		
Montaigne ...	15, 54, 91, 248		
Montgomery, Lord ...	... 37		
Morgan, Dr. A., 104,	115, 174,		
	183, 184, 245		
Muller-Mylne, K. ...	... 246		
Mydlem, Mr. ...	... 27		
N			
Napier, John... ..	... 128		
Nash, T. ...	... 93		
Nesbit, Mrs. E. ...	231, 233, 236		
Newbigging, T. ...	... 51		
Nickson, H. ...	... 236		
Nussey, Miss ...	... 80		
		O	
		Overbury, Sir T. ...	129
		Ovid ...	55
		Owen, John ...	234
		Owen, Dr. W., 146,	178, 206, 247
		P	
		Parcelsus ...	217
		Parry, Dr. ...	201
		Patoricke, S....	132
		Peele, G. ...	93, 244
		Pembroke, Lord ...	37, 197
		Percy, Harry... ..	171
		Perez, Antonio ...	224
		Petoive, H. ...	59, 61
		Philonides ...	21
		Pickering, Sir W. ...	196
		Pierius Valerianus... ..	102
		Plato ...	11, 21
		Platt, Dr. I. Hull ...	184
		Plumtree, Dean ...	188
		Plutarch ...	240
		Pollock, W. H. ...	108
		Pope, A. ...	205
		Pott, Mrs. C. M. ...	202
		Powell, Thomas ...	247
		Powlette, Amyasso... ..	29, 92
		Powys, Lady ...	25
		Prynne, W. ...	65
		Q	
		Quintillian ...	90
		Quyne, Richard ...	172
		R	
		Rainholdes, J. ...	129
		Rawley, W., 92, 109,	136, 147,
			203, 255
			52, 246
		Reed, Edwin... ..	175
		Reed, Isaac ...	249, 250
		Robertson, J. M., 54,	249, 250
		Robsart, Amy ...	196
		Roos, Thomas Lord... ..	25
		Rowlatt, Sir Ralph... ..	24
		Rudder ...	118
		Rueda, Lope de ...	87
		Rullundus ...	217
		Rushworth, J. ...	66
		Rutland, Earl of ...	139
		S	
		Sandys, G. ...	191
		Sapyer, Monsieur ...	26
		Sasso, Monsieur de ...	26

	PAGE		PAGE
Saville, Sir H. ...	191	Theobald, W... ..	117, 236
Schlegel	250	Throckmorton, Sir N. ...	26
Schumann, Prof.	153	Topsell, E.	134
Scott, Sir W.... ..	151	Tree, Sir H. B.	111
Scipio Afr.	89	Twain, Mark... ..	173
Sedgwick, Prof. A.	47	Tylney, E.	85
Seneca	248		U
Sharp, W.	293	Ulpianus	154
Shelley, P.	142, 236		V
Simpson, R.	85	Vanholmont	218
Simrock, Karl	81	Virgil	55
Smedley, W. T.	179, 238		W
Smith, Alexander	232	Waddington, S.	236, 244, 256
Smith, Sir T.... ..	190	Waldegrave, R.	128
Snelling, R.	40	Waldgrave, Sir W.	39
Southampton, Lord, 37, 58, 130		Wallace, Dr. C. W., 119, 160, 246,	249
Spedding, J.	72, 74, 141, 251	Walsingham	57
Spencer, H.	49	Walters, Cuming	239
Spencer, John	94	Warwick, A.	244
Spenser, E.	93, 127	Wat, Gilbert... ..	133
Stewart, Mrs. H. H... ..	236	Wells, H. G.	282
Sprat, Dr.	201	Wesley, John	241
Stampe, G.	241	White, R. Grant	115
Steeves, Dr.	253	Whitgift, J., Archbishop	70
Stopes, Mrs. C. C.	181	Wigston, W. H.	116, 201
Stronach, G.	224	Williamson, Sir J.	199
Stotsenburg, Judge, 55, 136, 246		Withybourne, Dr.	201
Suetonius	90	Wolph, John... ..	186
Sullivan, Sir E.	117, 240	Woodward, P., 94, 125, 148, 173,	207
Sutton, W. A.	92	Wright, Aldis	52
Sydney, Sir P.	191	Wyatt, Sir T.	190
Sylvester, J.... ..	129, 178	Wyman, Dr.	245
	T		Y
Tanner, E. V., 108, 114, 160, 179,	238	Yeats, W. B.	49
Tasso, B.	60	Young, J. O.	256
Terrence	89		
Theobald, Dr. R. M., 33, 38, 83,	86, 115, 159, 195, 251		

INDEX TO SUBJECTS.

	PAGE		PAGE
A		M	
A A Headpieces	121, 186	Love's Labour Lost	102, 192, 224
Advancement of Learning, 86,	96, 133,	Lucrece	37, 131
	214		
Æsop's Fables	57		
Alciati's Emblems	217	Macbeth	156
Anthony and Cleopatra	80, 151	Manchester City News... ..	51, 231, 238
Argenis, Barclay's	133	Measure for Measure	156
Arte of English Poesie	125	Medal by Dassier	109
As You Like It	215	Merchant of Venice	157
Attorney's Academy... ..	247	Merry Wives of Windsor	118, 209, 213
		Mikrokosmos, 1592	215
		Mystical Traditions	116
B		N	
Bacon as East Anglican M.P.	38	Nowes from Spayne	219
Bacon, Acute Sayings of	253	Newfoundland and Bacon	243
Bacon, Francis, Sketch of His Life	253	New Shakespearicana	106, 174
Bacon's Great Instauration	71	Nineteenth Century	117, 240
Bacon in France	120, 243	Northumberland House, MS.	91
Bacon is Shakespeare... ..	194, 208	Nova Resuscitatio	120
Bacon's Last Resting-place	196	Novum Organum	75, 93, 135
Bartholomew Fair	58		
Belvedere	63	O	
Bible, Authorised Version, 1611	131	Observer, The	231
" " " " " " " " " " " " " "	132	Orlando Furioso	126
Books, Prices of Bacon "	51, 175		
		P	
C		Pal Mall Gazette	231
Calais	26	Philosophy, Ancient and Modern... ..	217
Camden's Remains	122, 130	Playgoers' Club Dinner	110
Caxton Shakespeare	114	Promus	156
Cornhill, The	108	Puppet Plays	79
Cryptomegistics (Selenus)	81		
Cymbeline	155	R	
Cyper, Wesley's	241	Resuscitatio, 1657	203
Cyphers, Bacon and, 106, 145,	173, 178,	Return from Parnassus	63
	182, 216	Romeo and Juliet	210
		Rowe's Edition Shakespeare	216
		Royal Society	205
D		S	
De Augmentis	76, 145	Saint Michael's, St. Albans, 200, 202, 204	
De Furtivis (Porta)	125, 186	Scala Intellectus	101
Discoveries (Jonson)	151, 188	Shakespeare's Delineation of Anger	1
Discovery of Mr. Tanner	238	Shakespeare and the Emblem	
Distributio Operis	78	Writers	104
		Shakespeare Folio, 1623, 37, 51, 113, 131,	134, 208
E		Shakespeare in Franco	242
Emblems, Shakespeare and	101	Shakespeare Jahrbücher	160
Emblems (de Brunes)	114	Shakespeare's Monument (West-	
Emblems (de Bruck)	114, 122	minster Abbey)	204
Emblems (Borritius)	114	Shakespeare Plays, Learning in	55
English Dramatists of Sixteenth		Shakespeare Quartos	51
Century	241	Shakespeare's Sonnets	131
Essay, Supposed Unpublished	161	Shakespeare? Who was	249
		Shakespeare Discoveries by Wallace	119
F		Shakespeare's Marriage... ..	170
Faust, Marlowe's	81	Shakespeare's Ring	104
Florentine History (Macchiavelli)	129	Shakespeare, The Real	179
		Sonnets on Bacon	256
G		Spare Moments (Warwick)	245
German Discussion	33, 148	Spencer's Tomb	200
Gorhambury	23, 66	Statirioticos (Digges)	127
		T	
H		Tempest, The... ..	212
Hamlet	154	Torrence, Doubtful Authorship of... ..	89
Hero and Leander	57	Two Gentlemen of Verona	80, 158
Hidden Signatures of Colonna and			
Bacon... ..	252	U	
Histoire Naturelle (Amboise)	120, 245	Venus and Adonis	37, 60, 71, 130
Historical Commissioners' Reprints	23, 65		
		V	
J		Wesley's Diary	241
Julius Cæsar, Play of, 19, 111, 112, 155		Westminster Gazette	235
		Winter's Tale	48
L			
Lear, King	82		
Libraries of Bodley and Others	221		
Library, The	108		

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SHAKESPEARE'S DELINEATION OF THE PASSION OF ANGER.

IT seems to have been the intention of Bacon to divide his philosophy into two great branches—Natural Philosophy, or Science—and Moral Philosophy, or the science of human passions and dispositions. He early and repeatedly asserts that the mirror of the human mind must first be cleansed from its layer of ignorance, superstition, prejudice and passions before it can truly reflect the rays of the truth of nature. There must be a marriage, he says, between nature and the mind of man. His philosophy was a new thing in the world, but, as he writes to the King, it was "but copied from a very ancient pattern, no other than the world itself, and the nature itself, and of the mind." That he intended to anatomize human passions seems clear, for he explicitly says :

"For we form a history and tables of inventions for *anger*, *fear*, *shame*, *and the like*, and also for *examples in civil life*."

This branch of philosophy he describes in other words as "that knowledge which considereth of the Appetite and Will of Man," and that must be studied, inquired of, and illustrated by examples, as he further says :

"Another article of this knowledge is the inquiry touching the *affections*, for as in medicining of the body, it is in order first to know the divers complexions and constitutions; secondly, the diseases; and lastly, the cures: so in *medicining* the mind, after knowledge of the divers characters of men's *natures* it followeth, in order, to know the diseases and infirmities of the mind, which are no other than the perturbations and distempers of the *affections*."

Now, it is peculiar that we look in vain for an open handling of this subject by Bacon in the manner he suggested, and, further, that that work has already been accomplished by poets and historians. He continues thus:

"But the *poets* and writers of histories are the best *doctors* of *this knowledge*; where we may find painted forth with great life, how *affections* are *kindled* and *incited*; and how *pacified* and *refrained*; and how again *contained from act* and further degree; how they *disclose themselves*; how they *work*; how they gather and fortify; how they are *enwrapped* one within another; how they do fight and encounter one with another; and other the like particularities; amongst the which this last is of special use in moral and civil matters; how, I say, to set affection against affection, and to master one by another; even as we used to hunt beast with beast, and fly bird with bird, which otherwise perhaps we could not so easily recover; upon which foundation is erected that excellent use of '*præmium*' and '*pœna*' whereby civil states consist; employing the predominant *affections* of fear and hope, for the suppressing and bridling the rest. For as in the government of states it is sometimes necessary to bridle one affection with another, so it is in the government within."

But by the unanimous verdict of the literary world it is Shake-speare who is the great doctor paramount of this knowledge—the mighty master of human nature, whose art parallels at every point Bacon's own philosophy; and in the above extract we are brought to a realisation that Bacon, beyond any subsequent critic, has furnished the most perfect description of the principles of the Shake-speare art. Milton alone, in

the following lines, seems to have had something of the same discernment of the art, character, and purposes, of Shakespeare :

“ While the plebean imp from lofty throne,
Creates and rules a world, and works upon
Mankind by secret engines ; now to move
A chilling pity, then a rigorous love ;
To strike up and stroke down both joy and ire,
To *steer the affections* ; and by heavenly fire
Mould us anew, stolen from ourselves :—
This,—and much more which cannot be expressed
But by himself, his tongue, and his own breast,—
Was Shakespeare's freehold.”

Who taught the Stratford peasant such a sophisticated art ? Who conferred upon him the degree of Doctor of Moral Philosophy ? These are no “ native wood-notes wild.” This is no Burns singing about mice and flowers and things, in country fields. Here is a great world-wide philosopher and teacher. Who taught Shakspeare to repudiate the authority of Socrates and Plato, and re-unite Philosophy with Poetry ?

Bacon treats in short essays of five human passions—Ambition, Revenge, Envy, Love, and *Anger*. Why does Shakespeare step in and furnish the “civil examples” of these passions which Bacon seems to have forgotten to supply ? If the Shakespeare Plays constitute Bacon's Moral Philosophy presented to mankind by insinuation and entertainment (as Bacon says it should be so taught) then we may safely ground the proposition that wherever Bacon in his admitted writings has laid down the principles of action of any certain passion, then those principles would be followed in the Shake-speare delineation of such passion. Here would be a fair test of the identity of Shake-speare and Bacon. Has Shake-speare supplied us with such a test in any delineation of the subject of Anger ? Let us see.

I apprehend that the one place in the Shakespeare Plays where we may find anger clearly delineated is in the famous quarrel scene between Brutus and Cassius. What, then, are the Baconian principles by which we may cast in advance Shakespeare's treatment of that subject? Bacon first treats of the "*causes and motives*" of anger, and says they are chiefly three, of which the first, we are told, is to be "*too sensible of hurt.*" In the great quarrel scene Cassius is the one who is indignant over some supposed affront upon the part of Brutus. The latter, from the description by Lucilius of his reception by Cassius, looked upon his brother general as a "hot friend cooling." Brutus seems to have had no inkling that Cassius was holding against him a grudge for some wrong done the latter by Brutus, but when they first meet Cassius is quick with his grievance. He speaks first, and without even any interchange of greetings, abruptly says:

"Most Noble Brother, you have done me wrong."

Brutus denies that he would wrong even an enemy, and asks how he could then wrong a brother. When they have retired to Brutus' tent so that their conversation may not be overheard by the common soldiers, Cassius, like Bacon, deals *first* with the "*cause and motive*" of his anger, and which appears at once to be nothing that Brutus has done to him personally, but is his refusal of Cassius' request to let off from punishment for bribery, one Lucius Pella. Cassius says:

"That you have wronged me doth appear in this:
 You have condemned and noted Lucius Pella
 For taking bribes here from the Sardians:
 Wherein my letters, *praying on his side,*
 Because I knew the man was slighted off."

It thus clearly appears from Cassius' own statement that he was wrong in charging injury to him by Brutus,

his superior officer. Brutus had the clear right to refuse to interfere in the punishment of Pella even against Cassius' request, and by a coincidence it also appears that the "*cause and motive*" of Cassius' grievance was the first mentioned by Bacon. He was "*too sensible of hurt.*"

The second natural disposition tending to anger is given by Bacon as "*the apprehension and construction of the injury offered, to be, in the circumstances thereof, full of contempt.*" This was, really, the thing that stung Cassius. His apprehension and construction of Brutus' action in condemning and noting Lucius Pella in spite of his (Cassius') protest was, that Brutus was treating him (Cassius) with contempt. Cassius was humiliated in his pride and self-esteem. He was one of those "tender and delicate persons" who, Bacon says, must "needs be often angry." It was a woman's trait, and Cassius says he inherited it from his mother.

The third cause and motive of anger, Bacon continues, is "opinion of the *touch of a man's reputation,*" which, he says, doth "*multiply and sharpen anger.*" And again Shakespeare follows Bacon to the letter, for after Cassius has disclosed the cause of his grievance, Brutus justly retorts:

"You wronged yourself to write in such a cause."

Cassius responds:

"In such a time as this, it is not meet
That every nice offence should bear his comment,"

meaning that every trifling offence should not be subject to severe punishment. And then the lash of Brutus' whip strikes that very tender spot of Cassius' *own reputation*, and on the very subject of bribery. Brutus says:

"Let me tell you, Cassius, you yourself
Are much condemned to have an *itching palm*;

*To sell and mart your offices for gold
To undeservers."*

Here was the exact "touch of reputation" that made Cassius' anger "multiply and sharpen." Watch him burst into a flame. See his colour come and go; observe him stamp and tremble, swell, and bend his fist—signs a good actor would evince should he follow Bacon's directions as given by him in Century VIII. of his Natural History. Hear Cassius rage:

I an itching palm?

*You know that you are Brutus that speak this,
Or by the gods this speech were else your last."*

But Brutus is warming with indignation himself, yet with a different and nobler sort of anger. Again he talks straight out and cuts Cassius to the quick:—

*"The name of Cassius honours this corruption,
And chastisement does therefore hide his head."*

What! Chastisement for him, Cassius, the proud peer of any Roman! No wonder he repeats in rage the sole word—

"Chastisement!"

Then Cassius *does* begin to feel something in the line of a real instead of an imaginary contempt, that could end only in a killing for Brutus or complete subjection for Cassius. Hear the splendid lesson, the noble scorn and contempt for grafters, which Brutus hurls at him:—

*"Remember March, the ides of March remember,
Did not great Julius bleed for justice sake?
What villain touched his body, that did stab,
And not for justice? What! Shall one of us
That struck the foremost man of all the world,
But for supporting robbers, shall we now
Contaminate of our fingers with base bribes,
And sell the mighty space of our large honors
For so much trash as may be grasped thus?"*

Then the terrific scorn and contempt in the closing two lines:—

“*I'd rather be a dog and bay the moon
Than such a Roman.*”

Cassius' soul wavers under the fearful rebuke, and in his reply shows a slight tendency to shift his ground:—

“Brutus bay not me,
I'll not endure it ; you forget yourself,
To hedge me in. I am a soldier, I,
Older in practice, abler than yourself
To make conditions.”

But Brutus is not through with this wonderful Baconian example of an angry man, and he cuts Cassius again with that most contemptuous expression—

“*Go to: you are not, Cassius.*”

Cassius again blusters, but Brutus lays contempt upon contempt in the expression—

“Away, slight man!”

And probably with “eyes *staringly wild*, face troubled, voice frightful, mouth foaming, startling and quaking, raging and ruffling” (additional signs of anger described by Montaigne in *his* essay “On Anger”), Cassius can only articulate—

“Is't possible?”

But none of these terrible signs can affright the “noblest Roman of them all.” He is going to the end in this quarrel, and his own anger glows like a living coal:—

“Hear me, for I will speak.
Must I give way and room to your rash choler?
Shall I be frightened when a *madman stares?*”

This marks the climax of Cassius' passion, although his exclamation contains a hint that he realizes his defeat. In a wild frenzy he exclaims—

"O ye gods! ye gods! Must I endure all this?"

Then Brutus rides rough-shod over Cassius' proud spirit and tramples it into the earth:—

"All this? ay more. Fret, till your proud heart break.
Go, show your *slaves* how choleric you are,
And make your *bond-men* tremble. Must I budge?
Must I observe you? Must I stand and crouch
Under your testy humor? By the gods,
You shall digest the venom of your spleen,
Though it do split you; for from this day forth,
I'll use you for my mirth, yea, for my laughter,
When you are waspish."

The remainder of the scene is what Bacon calls the "allaying and calming" of Cassius' anger. Cassius has been "appeased," and according to the Baconian rule, which is, as to the contempt, "imputing it to misunderstanding, fear, passion, or what you will." Here Cassius' anger is appeased by Brutus acknowledging that he himself spoke in passion, and agreeing that Cassius' anger was caused by a natural defect of temper:—

Cas.—"Have you not love enough to bear with me,
When that *rash humor*, which *my mother gave me*,
Makes me forgetful?"

Bru.—"Yes, Cassius; and from henceforth,
When you are over earnest with your Brutus,
He'll think your mother chides, and leave you so."

It will be further noted in this scene that although Cassius' anger is wrought up to the highest pitch, it results in no mischief—no actual clash of arms between them. Brutus drives steadily forward until the subject of their controversy is exhausted. He presses the charge against Cassius of refusing to send money to assist in paying Brutus' legions, which Cassius first denies and then admits. There is no "breaking off" in their discussion, which, if it had happened, might have resulted

in the armies of the respective generals flying at each other's throats. The Baconian rule again applies, for Bacon says :—

“To contain anger from mischief, though it take hold of a man, there be two things whereof you must have special caution . . . the other, that you do not pcremptorily break off in any business in a fit of anger.”

Brutus knew his Bacon better than some modern Shakespearians!

It requires no very close analysis of this great quarrel to realize that Shakespeare is presenting us with two radically different forms or characters of anger as displayed by the participants. The anger of Cassius is like that of a screaming, passionate child, breaking out upon slight cause, but, after proper chastisement, returning humbly for reconciliation and forgiveness. His anger is childish and full of the woman. Brutus calls it a “*testy* humor.” It is wild and ungoverned, and Cassius loses himself in his frenzy. There is nothing noble or virtuous about it, but it appears ignoble and base throughout. It nowhere has our sympathy. It is founded upon a defence of bribery and corruption, and is full of evasions, shiftings and excuses. With Brutus it is different. He takes fire slowly, but he burns hotter and hotter, yet does not lose his head for an instant. It is filled with virtuous indignation towards corrupt and oppressive practices and the dishonouring of the name of a Roman citizen. And in this respect we meet again at every point the Baconian elements, analyses, and directions. Bacon says :—

“Anger is certainly a kind of *baseness*; as it appears well in the weakness of those subjects in whom it reigns, *children, women, old folks, sick folks.*”

Yet there is a way in which this appearance of baseness may be removed. The essay continues :

"Only men must beware that they carry their anger rather *with scorn* than with fear; so that they may seem rather to be *above the injury* than below it; which is a thing easily done if a man will *give law to himself* in it."

Brutus knows the precepts. He gives *the law* to himself; he governs himself—in his anger. And with what splendid magnanimity and scorn he carries himself! With what fine moral courage he stands against Cassius and his threats! How he rises above and effaces that element of baseness which might otherwise appear in his own anger. Hear him:

"There is no terror, Cassius, in your threats,
 For I am armed so strong in honesty,
 That they pass by me as *the idle wind*,
 Which I *respect not*. I did send to you
 For certain sums of gold, which you denied me;
 For I can raise no money by vile means;
 By heaven, I had rather coin my heart,
 And drop my blood for drachmas, than to wring
 From the hard hands of peasants their vile trash,
 By any indirection. I did send
 To you for gold to pay my legions,
 Which you denied me: was that done like Cassius?"

And mark the peroration of that same "scorn" and fearlessness:

"When Marcus Brutus grows so covetous
 To lock such rascal counters from his friends,
 Be ready gods, with all your thunderbolts,
 Dash him to pieces!"

No wonder that Cassius wobbled on his feet, lied and denied, and whined for sympathy with his "infirmities"!

What does it all mean? Here is Shakespeare, the great moral philosopher, delineating a human passion, patiently, step by step, illustrating with minutest detail the analyses, elements, rules and directions of Bacon upon the same subject. And we are asked to believe

that this is all blind coincidence—something a thousand times harder to do than to believe that it is Bacon himself, the concealed poet, re-joining the anciently severed union of Philosophy and Poetry.

The first edition of Bacon's Essays published in 1597, and dedicated to his brother Anthony, *did not contain the essay "On Anger."* The next edition in 1606, which did not purport to be issued by Bacon, was only a transcript of the original 1597 edition. The next edition was issued in 1612, and under Bacon's authority. It purports to contain 40 essays, but two of them, "Of the Republic" and "Of Warre and Peace," were omitted from the body of the work. And the essay "On Anger" *was not among them.* In the next edition of 1613 still the essay "On Anger" is missing. Following this came the edition of 1625 — only a few months before Bacon died—and where at last this particular essay shows its head. *When was this essay written? or why did Bacon keep it so long by him before its publication?* These facts are equally true regarding the essay "On Envy," the delineation of which passion Mr. Dixon has ably shown also to have been followed by Shakespeare along the same close Baconian lines in this same play of *Julius Cæsar*. *Why were these two particular essays upon two human passions, both delineated in the same play, kept back from publication until the appearance of Julius Cæsar for the first time in the Shakespeare Folio of 1623?*

When was the play of *Julius Cæsar* written? Nobody knows, but there are several guesses—one, that it was written before 1603; another, before the play of *Hamlet*. About 1609 Bacon wrote to Toby Matthew, sending him a copy of his memorial of Queen Elizabeth, and in his letter says:

"Of this, when you were here, I showed you some model,

though at that time methought you were as willing to hear *Julius Cæsar* as Queen Elizabeth, commended."

This letter discloses that prior to 1609 Matthew had been in London, and had, to Bacon's knowledge, "heard *Julius Cæsar* commended." But commended by whom? Where? Under what circumstances? It was evidently no casual or trifling incident to be thus remembered and referred to by Bacon. Did Toby, the Catholic, and Bacon see the play together at the theatre? Hardly. Was it the manuscript of the play still in Bacon's possession which he showed Matthew, and which Toby must have highly enjoyed? Toby had once returned to Bacon *Measure for Measure*—strangely enough the name of another Shakespeare play. All of the mutilated correspondence we possess shows that no one was closer to Bacon in literary matters than Matthew, himself a man of fine learning and literary discrimination, and who certainly acted as Bacon's agent on the continent in literary and other matters. The sly allusion would be characteristic of Bacon's habit of allusive or "infolded" writing upon confidential things. Should the reference be to the play of *Julius Cæsar*, then that play must have been written some time prior to the year 1609. Upon the Baconian theory, all these thousand puzzles and problems, mists and clouds, are solved and dispelled. Without it we are lost in a fog that never lifts.

F. C. HUNT.

THE ATTIC THEATRE.*

UNDER this title Mr. A. E. Haigh, M.A., Classical Lecturer at Corpus Cristi and Wadham Colleges, Oxford, gives us what seems to me important evidence.

Haigh says it seems not an uncommon practice for a poet to have his plays produced by a friend instead of coming forward in his own person. Aristophanes did not at first produce his plays in his own person. His first play was *The Banqueters*, which he brought out under another man's name while he was still "almost a boy." *The Babylonians* and the *Acharnians* were produced by *Callistratus* (p. 69). "Wealthy citizens who had a wish for poetical distinction, bought plays from needy authors, and exhibited them as their own. Plato, the author of the *Old Comedy*, is said to have been compelled by poverty to sell his comedies in this manner . . . The earlier dramatic poets were *stage managers* as well as authors, and the superintendence of the production of a play was part of the business of their profession. But in later times authors appear to have entrusted their plays to friends who had more experience in theatrical affairs." The tragic poet *Aphareus* never brought out his plays in his own name. He exhibited tragedies on eight occasions, and they were always entrusted for production to a friend. Aristophanes entrusted many of his plays to *Callistratus* and *Philonides*. The *Birds* and the *Lysistrata* were exhibited by *Callistratus*; the *Wasps*, the *Frogs*, and others by *Philonides*. In other instances "of vicarious production" it is also very difficult to discover what the motives were (p. 70). *The Autolycus* of *Eupolis*, was brought out by an obscure poet *Demostratus*. "The real authorship of the plays of *Aristophanes* was more or less an open secret. At the same time the

* Published at Oxford, at the Clarendon Press, 1889.

nominal author was the one officially recognised in the state." His name was entered as victor in the public archives, and he received the prize and the other rewards of victory, including public proclamation and the crown. *Aristotle* and his successors seem to have given the name of the real author as a later correction in the public records, and noted the play was brought out by such and such a person. Much as Canon Beeching or Sydney Lee in the 20th century will possibly add a correction in some State Calendar or National Biography, stating Francis Bacon to be the real author of *Hamlet*, and Shax-pur only the vicarious one.

Aristophanes explained at some length the reasons which induced him to keep in the background—difficulty of writing comedies, fickleness of the Athenians, a feeling "one ought to proceed warily in the business." He says when his first play came out "his Muse was still a Virgin—and too young to have a child of her own." One reason for vicarious authorship, Haigh says, was the diffidence of youth, desiring to make the first experiments anonymously. Another reason was that old poets allowed their sons to bring out their plays and receive the credit "to give them a successful start in their career." *Aristophanes* entrusted to his son his two latest comedies. *Eupolis* is said to have been only seventeen when he began to produce comedies. Haigh suggests that his earlier plays were probably brought out by friends and not in his own name. In his tract "Of An Holy War," Bacon writes that among "the persons that speak" is a man whom he calls *Eupolis*. It is at his house at Paris that the scene is placed. A foot-note tells us that "Eupolis was a politic." Was he "a concealed poet" also, one who made the theatre of the ancients his model?

ALICIA AMY LEITH.

THE HISTORICAL COMMISSIONERS' REPRINTS.

THE Verulam papers, printed by permission of the Earl of Verulam by the Historical Commissioners in 1906, contain some interesting reading, but very little relating personally to the famous Francis Bacon, Viscount St. Albans.

If there is another chest of papers at Gorhambury it has not yet been revealed to the world, and the remark is often truly made that the louder the public cry for revelations of secrets, the more tenaciously do the aristocratic families hide their papers in cellars.

Francis Bacon left no children to be proud of his fame, and by his will his wife was left as little money as possible. His estates eventually passed to his grand-niece, the daughter of his half-brother. This lady, who married the famous Sir Harbottle Grimston, died in 1683. Sir Harbottle and Lady Grimston took up their residence in Gorhambury House, which overlooked the wide, extending park, and they allowed their son George the use of Verulam House, sometimes called the Pondyards. This house had been built by Sir Francis Bacon when he became dissatisfied with the supply of water at the larger residence, which his father had built, and where Queen Elizabeth passed some happy days with her Lord Keeper of the seals.

The list of Sir Nicholas' expenses during the royal visit are still to be read in MS., and afford a glimpse of the fare presented to Her Majesty, and the cost thereof; but as the sums paid must be calculated with a view to the difference between the face value of money to-day and three hundred and fifty years ago, it is rather difficult to estimate the sums approximately.

The Gorhambury lands formed part of the possessions of St. Alban's Abbey, having been granted by charter

by Henry II. This charter has been printed by the Historical Commissioners, and contains the famous name of Thomas A'Beckett. During Henry VIII.'s reign the estate came into the possession of Sir Ralph Rowlatt, a citizen and goldsmith of London, from whom Sir Nicholas Bacon bought it in 1555. He at once commenced to enlarge the house and add to it the chapel. When completed this mansion was of considerable dimensions, but the building of the various additions to it covered many years, but it was taxed for forty-one hearths in 1681.

Queen Elizabeth was an early visitor to her valued friend the Lord Keeper, and it is reported that on one of her visits she remarked, "My lord, what a little house you have gotten." To which Sir Nicholas replied, "Madame, my house is small; but it is your Majesty who has made me too great for my house." The host had to add to his establishment at considerable expense to entertain his guest, whilst the Queen's suite found it difficult to find room to attend on their exacting mistress. At this time Francis Bacon was a lad of ten, and must have known the Queen. Over the entrance the following lines were inscribed:—

"Hæc cum prefecit Nicholaus tecta Baconus,
Elizabeth regni, lustra fuere duo;
Factus eques, magni custos fuet ipse sigilli,
Gloria sit solo tota tribula Deo."

Among the manuscripts the Historical Commissioners found, besides the charter of 1154, are several documents of the fifteenth century, and the name of Edward Grimston, Ambassador to France, appears under—"Instructions yeven by the King to his welbeloved Squier Edward Grimston whom he sendeth at this tyme unto his Oncle of France 1449." This undertaking proved very disastrous for the ambassador, for

he was afterwards accused of high treason. In petitions to the king he endeavoured to gain permission to put his declaration of innocence before Parliament. He insisted that often he had risked his life in the exercise of his duties, that His Majesty had no more faithful liege in his kingdoms, and begged to have his true discharge and acquittal. He was accused of "obtaining excessive sommes of goodes," and suffered imprisonment in the Tower of London in consequence.

This Edward married for his third wife Phillip, widow of Thomas Lord Roos, "by whose attainder she was put from her dower and joyntoure." Phillip was closely related to the king through Lady Powys and the Countess of Cambridge, and in a petition for restitution of her estates, does not fail to remind the king of this fact. His Majesty must have been rather tired of continually receiving petitions relating to Edward Grimston, first for one thing and then another. The thrilling adventures of his descendant, Sir Edward Grimston, forms one of the most interesting papers among the Commissioners' reprints. This good old man, who died in February, 1599, at the age of ninety-two, was induced by his son to write down the account of his escape from the Bastille, and his narrative has since then formed the basis for many a novel. This hero's adventures occurred in France in 1558 upon the taking of Calais by the Duke of Guise, after that town had remained 210 years in the hands of the English. Sir Edward Grimston was controller of the town and its marches at the time of the disaster, and as a result he was cast into the dreaded Bastille. The last sentence in Sir Edward's narrative throws a light on the torture he might have suffered had he not escaped:—

"De Borgg was one of five persons of the Parliament sent to the Bastille by the king's command, whom I

did leave *in a cage* within a chamber, and was afterwards burned for his religion."

The chief facts of the narrative run as follows: "At the taking of Calais, I, Edward Grimston, being controller of the said town and marches, with all the garrison and fortresses of that side of the seas, after the town was yielded, was taken and carried out of the town of Calais by one Monsieur de Sasse to the French camp lying at Sangatt, and remained there two nights, then back to Calais, then Monsieur Sapyer committed me to the custody of an Italian, who carried me to Boulogne, in my nightgown, without any boots, and the next day to Hardlowe." The narrative continues: "Then to Abbeville where I had a new pair of boots, and from thence to Bevoyss and from thence to Saint Denis to dinner, where they procured me a sight of all the shrines and jewells of the house. Then on to Paris till Ash Wednesday, and then carried me to the Bastille where I remained XIX months, until it pleased God to work my deliverance."

Sir Edward found he could not pay the ten thousand crowns demanded for his ransom, and he put his hopes of release upon the conclusion of peace. But after that event he still remains a prisoner, much to his annoyance, especially as he suffered from prison sicknesses. His only hope was in escape, and he entered into a device with a Spaniard who was his fellow-prisoner. They were to bind and kill their gaolers, and after setting free their comrades in misfortune by means of the keys, they were to make their way to the open country. This device was never carried out, for various reasons, and another plot had to be hatched. This time it was to file the bars of their prison and let themselves down to the ground by ropes—a dangerous undertaking. A friend in need appears at this juncture in the shape of a visitor—Sir Nicholas Throckmorton—

who was persuaded to say he would bring Sir Edward some files, but as he had to attend the king on his coronation in Rheims (called Raymes) he sent a Mr. Mydlemer to the prison to secretly convey the means of escape to Sir Edward Grimston. It is curious to contemplate of what Sir Nicholas Throckmorton was thinking during the coronation, knowing he was allowing the king's enemy to escape. While Mr. Mydlemer, during his visit to the prisoner, sat upon an open bench beside Sir Edward, he quietly slipped the files into the latter's pocket.

The narrative continues: "I was 21 days filing, and cut two bars of iron, either of them the bigness of mine arm, and one cross bar twice cut. To cover the cinder of the filing was somewhat troublesome but I did it with water and ashes, and to make the bars to stand fast after filing I did it with wet brown paper."

He found that his escape did not only depend on an opening being made in his window, for if he gained the outside walls, he had nowhere to go, and no one to whom he could turn for help. Further, he had to arrange that his escape took place without delay, otherwise the cut bars might be discovered, and then farewell to freedom.

He got a letter smuggled to Lord Grey, and begged him to send his manservant, Savage, to meet him should he escape. His lordship sent one (Hanse) instead, and this led to misfortunes.

On the night of his escape he packed his necessary things in a valise and took his money in his pocket. After supper he removed the great bars of the window, which weighed above forty pounds, and laid them in the straw under his bed. Then he threw out his boots and gown, and waited for his night-watch soldier to arrive. He plied that worthy with wine, and then, feigning to fall asleep, he ripped up the sheets of his bed

and knotted them to his long curtains. This made a line sixteen yards long. Making fast one end of this improvised rope, he crept forth, closed the window behind him, and dropped into the ditch below. To his dismay, he found his gown had been stolen, and that no Hanse was there to receive him.

The narrative continues :—“ I did draw on my boots, and with a half-handkerchief did bind up my beard, after the Scottish manner then used, and did take my wallet upon my shoulder, and at a breach in the wall, did go into the city, not daring to try the country fields for fear of the wolves, or robbers.”

Eventually he reached Lord Grey's lodgings, after much trouble, only to find them empty. Shivering with cold, he obtained a lodging at a widow's house. Here he was interrogated by searchers, but, after declaring his name to be Robert Robertson, seeking employment in the Scottish Guards, he was left unmolested. In a day or two he managed to buy some clothes from the “ fryperge.”

The story continues as follows :—“ I did buy a black cloak with sleeves, and a pair of canvass stopps to cover my scarlet hose, and a sword. I did take my sword in hand, and did go out at adventure into the city where I did buy a girdle, and did gird myself with my sword, and did walk up and down to see if I could meet with Hanse or some other Englishman.”

He at last found “ Dr. Cary and Mr. Goldney and a man born in Eye (?)” To them he discovered himself. They assisted him to start for the coast, dressed as a pilgrim, with the man Hanse and another called Watson, who guided him to Caen, in Normandy. Here they hired a small boat and pushed off for home and England; but they had left the winds and currents out of their calculations, and were driven back to Brittany, “ and being all the night and day sore tormented, and

our foremast and sail blown overboard, and our main sail torn through," there was nothing for it but to wait and mend the sails, and once more they ventured upon the sea. They "did descry land, and we did come under the side of a high cliff, where we thought was the island of Jersey," but which was England. Here they lie among the rocks, wet, miserable, and huddled together, making rafts; but, seeing some men on land, they hailed them, and induced them to assist Sir Edward and Hanse to reach land, whereupon they kneel and thank God for being allowed to walk on dry land once more.

After a bed and supper, Sir Edward paid off the boat, and hired horses to take him to the Castle (most likely Falmouth Castle), where they found in charge as captain Mr. Amyasse Powlette, in whose train Francis Bacon made his first journey to France. After journeying by horses and calling on various gentlemen at their seats, he arrived in London, where he was at once arrested and clapped into the Tower upon the indictment of high treason found against him in Queen Mary's reign. In despair he went through his trial at the Guildhall and was acquitted by the jury, "which," he says, "moved the people to make a great noise of joy in the hall, although I did weep full bitterly, as now in this writing it maketh me to yield sometimes."

He rejoiced on leaving the Guildhall to notice that the dreaded axeman carried the axe well, the edge furthest from him. He found his former Queen was dead, and her sister Elizabeth reigning in her stead.

A. CHAMBERS BUNTEN.

(To be continued).

TWIGS PLUCKED IN THE SYLVA
SYLVARUM.

SOME noises help sleep . . . as soft singing. The cause is that they move in the spirits a gentle attention; and whatsoever moveth attention, without too much labour, stilleth the natural and discursive motion of the spirits.—*Syl. Syl.* 745.

I am never merry when I hear sweet music.
The reason is your spirits are attentive.

—*Mer. Ven.* V. i. 69.

Sounds are better heard, and further off, in an evening or at night than at noon or in the day . . . As for the night, it is true also that the general silence helpeth.

—*Syl. Syl.* 143.

Music! Hark!

Methinks it sounds much sweeter than by day.
Silence bestows that virtue on it, Madam.

—*Mer. Ven.* V. i. 97.

Sounds are meliorated by the intension (=concentration) of the sense, when the commonsense is collected most to the particular sense of hearing, and the sight suspended; and, therefore, sounds are sweeter as well as greater in the night than in the day.

—*Syl. Syl.* 235.

Dark night that from the eye his function takes
The ear more quick of apprehension makes.
Wherein it doth impair the seeing sense,
It pays the hearing double recompense.

—*M. N. D.* III. ii. 177.

Between sleeping and waking, when all the senses are bound and extended, music is far sweeter than when one is fully waken.

—*Syl. Syl.* 235.

How silver sweet sound lovers tongues by night.

—*Rom. Jul.* II. ii. 166.

What early tongue so sweet saluteth me.

—*Rom. Jul.* II. iii. 32.

Soft stillness of the night

Become the touches of sweet harmony.

—*Mer. Ven.* V. i. 56.

The celestial bodies, most of them, are true fires or flames, as the Stoics held ; more fine perhaps and rarefied than our flame is.—*Syl. Syl.* 31.

The skies are painted with unnumbered sparks ;

They are all fire, and every one doth shine.

—*Jul. Cæs.* III. i. 63.

Doubt thou the stars are fire ?"—*Ham.* II. ii. 115.

Stars, hide your fire.—*Macb.* I. iv. 50.

Marigolds . . . do open or spread their leaves abroad when the sun shineth serene and fair . . . and close them or gather them in towards night or when the sky is overcast.—*Syl. Syl.* 493.

Great princes' favourites their fair leaves spread,

But as the marigold, at the sun's eye.

—*Sonnet* 25.

The marigold that goes to bed with the sun

And with him rises weeping.—*W. Tale*, IV. iv. 108.

Her eyes, like marigolds, had closed their lights

And, canopied in darkness, sweetly lay

Till they might open to adorn the day.

—*Lucrece*, 397.

Sleep doth nourish much. . . .—*Syl. Syl.* 57 (see the entire section).

Sleep . . . great nature's second course ; chief nourisher in life's feast.—*Macb.* II. ii. 38.

Our foster nurse of nature is repose.—*Lear* IV. iv. 12.

Midnight hours . . . times to repair our nature
By nourishing repose.—*Hen. VIII.* V. i. 3.

In aged men and weak bodies, and such as abound not much with choler, a short sleep after dinner doth help to nourish.—*Syl. Syl.* 57.

Immediately after dinner, or at four of the clock, I could never find resolution and strength enough in myself to inhibit it [sleep].—*Com. Er.*

Sleeping within my orchard,
My custom always in the afternoon.

—*Ham.* I. v. 59.

'Tis a custom with him in the afternoon to sleep.

—*Tempest* III. ii. 94.

Wheresoever one plant draweth such a particular juice from the ground as it qualifieth the earth, so as that juice which remaineth is fit for the other plant; there the *neighbourhood* doeth good, because the nourishments are contrary or several.—*Syl. Syl.* 480—491.

The strawberry grows underneath the nettle,
And wholesome berries thrive and ripen best
Neighbour'd by fruit of baser quality.

—*Hen.* V. I. i. 60.

There be divers herbs that have joints or knuckles, as it were, stops in their germination. The cause whereof is for that the sap ascendeth unequally and doth as it were tire and stop by the way: which hindereth the sap from going up until it hath gathered into a knot.

—*Syl. Syl.* 589.

As knots by the conflux of meeting sap,
Inject the sound pine, and divert his grain,
Tortive and errant from his course of growth.

—*Tro. Cres.* I. iii. 7.

The lower winds in a plain, except they be strong, make no noise, but among trees the noise of such winds will be perceived.—*Syl. Syl.* 115.

You may as well forbid the mountain pines
To wag their high tops, and to make no noise,
When they are fretten with the gusts of heaven.

—*Mer. Ven.* IV. i. 75.

In such a night as this
When the sweet wind did gently kiss the trees,
And they did make no noise.—*Mer. Ven.* V. i. 1.

The affections that draw the spirits into the eyes are love and envy: The aspects that procure love are not gazings, but sudden glances and dartings of the eyes.

—*Syl. Syl.* 944.

Even so quickly may we catch the plague.
Methinks I feel the youth's perfections
With an invisible and subtle stealth
To creep in at mine eyes.—*Tw. N.* I. v. 314.

R. M. THEOBALD.

GERMAN DISCUSSION ON THE BACONIAN HYPOTHESIS.

ON Monday, December 13th, a meeting of members of the Dresden Society for the Study of Modern Languages was held in the hall of the Society. After a number of members had been received, the meeting, under the distinguished presidency of His Royal Highness Prince Johann Georg, proceeded to discuss the opinions expressed by Professor Dr. Konrad Meier (vice-rector in King George's College) on the Bacon-Shakespeare question. This

discourse had been delivered on the 29th day of the previous March and had been printed for the members of the Society. The debate was designed to throw light on the following points:—1. The history of William Shakspeare's life. 2. The evidence derived from the plays. 3. The evidence supplied by contemporaries (a) against the authorship of the stage manager; (b) in favour of Bacon's authorship. 4. The evidence derived from identity of thought. 5. Any other points that might be suggested.

The new documents lately discovered relating to the financial profits of the Globe and Blackfriars Theatres afford no evidence for the authorship of the plays. The debate proceeded in reference to the first point to discuss the epitaph on the Stratford monument, the bust in the church representing the actor with pen and paper but writing on a cushion, whereas in the earliest presentment of the bust in the "Antiquities of Warwickshire," by Sir William Dugdale, there is neither paper nor pen seen, which seem to be later additions. It was noted that the Stratford man in his will does not mention any book, whereas his son-in-law, Dr. Hall, had left books behind him, but not such as might have been his father's-in-law, who, according to the will, died bookless. The view taken by Goethe as to the authorship of the plays was discussed, as well as the opinions of Justus von Liebig on Shakespeare and Bacon as exponents of natural philosophy, and the date of the creation of *Lucrece*.

As to point 2, the evidence derived from the poems, opinion was still more divided. The question arises whether the Stratford man during the years from 1585—1594, in which we actually know nothing about him, may not have been at college, which would account for the large amount of learning displayed in Shakespeare's

works. The question was raised—if the author must have possessed the mastery of French, which is shown in the plays, or, if he could not, have found somebody else to pen it for him. It is strange, and worth notice, that on the actor's death (1616) there is a deep silence on the part of all his contemporaries, although all important events, even such as could only be known to the Court, were at once reported to the author of the plays. The Rutland theory, which was referred to in this connection, was combated by Professor Meier.

After discussing the various points of evidence collected from the writings of contemporaries against the authorship of the actor, those who opposed Professor Meier admitted that the authorship of the stage-manager is by no means beyond doubt; nor could they, being challenged to bring forward their evidence for the authorship of the Stratford man, give any.

It was allowed that the much-vaunted Shakespearean mistakes, the anachronisms, historical and geographical mistakes and errors (in the *Winter's Tale* Bohemia is located on the sea coast, the King of Sicily consults the oracle of Delphi, etc.), are in no respect inconsistent with the authorship of a learned man. Professor Martin gave a striking instance of a modern play written by two members of the Académie Française, where Italy and Spain are located as neighbouring countries, and the French authors do not seem to know that France is situated between them. It was noted that the contemporaries contradict one another as to the production of the plays, the one side pretending that the plays were written without a blot or a change being made; whereas Ben Jonson speaks of the poet's true-fil'd lines, turned over and over again, and the different editions bear witness to a repeated and thorough supervision of the texts.

As to point 3, the question is not to show why the general public should not have found out that another man took the mask of the actor, for the general public of all times, and even of our own time, are perfectly indifferent to the person of an author whose name is given on the title-page; but it seems strange that his fellow-actors should not have guessed the truth. There are two scenes, however, in the plays, pointed out by Professor Besser, in which the presumed author seems to be alluded to, and one especially which seems to refer to Bacon. In *As You Like It* (V. i.) Touchstone says to *William*: "Ipse is he; now you are not ipse, for I am he." And in *The Merry Wives of Windsor* (IV. i.), where Sir Hugh Evans, in examining young *William* [Page] in Latin, the following passage occurs:—

William.—Articles are borrowed of the pronoun and be thus declined, singulariter nominativo hic, hæc, hoc.

Evans.— . . . Well, what is your accusative case?

William.—Accusativo hunc.

Evans.—I pray you, have your remembrance child, accusativo hung, hang, hog.

Quickly.—"Hang hog" is Latin for Bacon, I warrant you.

This play of words is a jest formerly made by Bacon's father. How could the actor have known it?

Discussion of the second part of point 3 and the following was adjourned to the following meeting, in consequence of the advanced hour, so as not to debate these points too rapidly. A great number of the members took part in the debate, and all praised Professor Meier, who with never-failing readiness met all the objections raised to the theory he advocated, and maintained his ground with astonishing learning.

(Translated from the *Dresdner Anzeiger*, Friday, January 7th, 1910.)

THE SELF-REVEALMENT OF SHAKESPEARE.*

PROFESSOR DOWDEN, noticing the personal characteristics of the Shakespearean poet, reports many characteristics which lead to the identification of no "tangible personality." He omits many which do possess something of this quality, and many of them are alluded to in the article referred to. The following might have been added:—The professor might have noted that the poet was on terms of personal intimacy and friendship with some of the highest nobles of the land. The dedications to *Venus and Adonis* and *Lucrece* were addressed to Lord Southampton in language of warm attachment and *camaraderie*. The folio of 1623 was dedicated to the "incomparable pair of brethren," Lord Pembroke and Lord Montgomery. As to Southampton, their friendship must have existed in 1593, when *Venus and Adonis* was published. At that time only one or two Shakespearean plays had been published, and these anonymously. Certainly, the poet had not then acquired any large amount of public recognition or reputation. Such friendship involves a certain amount of social equality, such as could not have existed between any peer of the realm and a strolling player or stage manager, who belonged to a despised class. Social caste and distinction were much more strictly observed at that time than they are now, and it is certain that Sir Henry Irving, if he had lived in the "spacious times of great Elizabeth," would never have been knighted. These

* The following paragraph should have appeared in the article by Dr. R. M. Theobald in the October number, on the "Self-revelment of Shakespeare" and Professor Dowden. It was received too late for publication. It, however, has an interest independent of the article in question.

facts need not be very urgently pressed—they may be taken as presumptions or probabilities. But there are so many such presumptions and probabilities all pointing to Bacon, none to William Shakspeare, that the integral result of them all supplies a very strong Baconian argument.

R. M. THEOBALD.

BACON AS AN EAST ANGLIAN M.P.

THE records of Ipswich of the year 1597 state that on October 15th:—

A letter directed from the town to mr. ffrancis Bacon, signifying that if he will please to accept he shall be elected Burgess of the Parlmt., if he will take the oath of free burgess.

Bacon was then 36 years of age, and had already become a prominent figure in the country.

Previously it had been the custom to elect natives of the town as its representatives in the House of Commons, but as time went on politicians who were not so intimately associated with the town were sometimes selected.

On the 18th of October of the same year Bacon's reply is recorded in the following entry:—

A certificate that mr. ffrancis Bacon hathe taken his othe of freeman of this towne, wch, wth the returne of the Commission, is set downe, and is the same wch Mr. Stanhope formerly tooke, verbatim, and was his companion and hereupon mr. ffrancis Bacon is elected Burgess of Parlmt. for this towne at Westmr., the 24th day of October next: See as the letter was sent on the 15 day, the othe was taken on the 16 day at Serjeant's Inn in Chancert Lane in London, and the election was uppon the 18 day.

Mr. Michael Stanhope, the son of a Suffolk knight, had been chosen on the previous 28th of September as

one of the Burgesses of Parliament on taking the oath as a freeman.

There is no evidence of how it came about that Bacon was chosen as the parliamentary representative of the East Anglian borough. An entry in the City Records, dated September 15th, 1597, however, suggests a possible explanation:—

The E. of Essex shall have the nominacon of one of the Burgesses for this towne at the next Parlmt. at Westmr.,^o soe as he shall make choice of one that is noe free burgess, yet such an one as shall be made free burgess. Its agreed atat Sr. Willm Waldgrave shall have the voices of this towne for his election to be one of the Burgesses of the Parlmt. next at Westmr. for this towne, according to his request by his Pre.

Having regard to the fact that Bacon was closely associated with Essex at that period, it is a reasonable inference that the Earl nominated him in accordance with the powers invested in him by the foregoing entry, but there is nothing to show why the electors of Ipswich placed such power in Essex's hands. One of Bacon's biographers mentions that he represented Southampton in the Parliament which assembled in 1597, but the Ipswich entry, in the absence of definite evidence, must be taken as representing the fact.

Francis Bacon received the honour of knighthood on July 23rd, 1603, soon after the accession of James I. There is an entry on the Ipswich Records, under date 3rd March, 1604, as follows:—

Sr. Hen. Glenham is herecuppon elected Burgess for this towne at the next Parlmt. at Westmr., 19 Marche.

And Sr. Francis Bacon allsoe is elected to be the other Burgess for the said Towne.

Bacon appears to have continued to represent Ipswich until 1614. He was then returned simul-

^o The Parliament which met on the 24th October, 1597.

taneously for St. Albans, Ipswich, and the University of Cambridge, when he elected to represent his Alma Mater. In 1607 he had been appointed Solicitor-General, and he succeeded Sir Henry Hobart as Attorney-General in 1613.

The further entries in the City Records relating to Bacon's association with the city are as follows :—

Sr. Francis Bacon, knight, and Rob Snelling, gen., elected Burgesses of the Parlmt. at Westmr., 5 Aprill next.

This is followed on the 27th April by :—

Sr Francis Bacon elected Burgess for the University of Cambridge. Mr. Willm Cage is elected Burgess with mr. Snelling.

DUOLOGUE.

Characters—FRANCIS, LORD VERULAM and ENQUIRER.

Enquirer.— Lord Say (*King Henry VI.*, II. iv. 7) remarks that "Ignorance is the curse of God, Knowledge the wing wherewith we fly to heaven." What do you say to this?

F. Lord Ver.—By Learning man ascendeth to the heavens and their motions, where in body he cannot come. (*Adv. of L.*)

Enquirer.— Prospero in *The Tempest* (i. 2) calls Caliban "thou most lying slave" and "abhorred slave; which any print of goodness will not take." What does he mean by this?

F. Lord Ver.—*Truth and goodness differ but as the seal and print, . . . for truth prints goodness. (Ibid.)*

Enquirer.— Prospero says to Ferdinand (iv. 1): "These our actors . . . are melted into air, thin air." Why *thin*?

F. Lord Ver.—Thin air is better pierced, . . . thick air preserveth the sound better." (Nat. Hist.)

Enquirer.— And Prospero wished the spirits to be heard no more? I see.
Is it true that "The cloud-capp'd towers, the gorgeous palaces, the solemn temples, the great globe itself, yea, all which it inherits shall dissolve and . . . leave not a rack behind"?

F. Lord Ver.—Have not . . . twenty-five hundred years or more . . . infinite palaces, temples, castles, cities been decayed and demolished? (Ad. of L.)

Enquirer.— Prospero adds: "Retire into my cell . . . a turn or two I'll walk to still my beating mind." Why did he say that?

F. Lord Ver.—It is a view of delight . . . to stand or walk upon the sea-shore and to see a ship tossed with tempest upon the sea, but it is a pleasure incomparable for the mind of man to be settled, landed . . . in the certainty of truth, and from thence to descry and behold errors, perturbations, labours and wanderings up and down of other men." (Ad. of Learning, Book I.)

Enquirer.— Ah! Ariel and he then stood watching wet Caliban and Co., perturbed, and hunted up and down from their "sea-marge, sterile and rock-hard." I understand; it was an allegory.
Can you parallel what Hamlet said to his mother. (iii. 4.)

"You go not till I set you up a glass
Where you may see the inmost part of you."

- F. Lord Ver.*—That which I have propounded to myself is to show you your true shape in a glass, one made by the reflection of your own words and actions." (Letter to Coke.)
- Enquirer.*— Once more; Hamlet speaks of "the mind's eye." Why? (i. 2.)
- F. Lord Ver.*—For everything depends upon fixing the mind's eye steadily. (Intro. Novum Org.)
- Enquirer.*— Why does Feste, in *Twelfth Night*, say, "Ginger is hot i' the mouth"?
- F. Lord Ver.*—Spices and hot herbs, as dragon and old cresses, &c., though they be not hot in the handling . . . yet being a little chewed they are hot, and in a manner burning upon the tongue and the palate of the mouth. (Hist. of Hot Things.) Plants that are of a fierce and eager spirit, they are stronger whilst the spirit is inclosed in the root. . . . Nay, there are plants that have their roots very hot and aromatical, and their seeds rather insipid, as Ginger. (Nat. Hist.)
- Enquirer.*— What is the meaning of the expression in *Love's Labour Lost* (iv. 2), "These are delivered upon the mellowing of occasion"?
- F. Lord Ver.*—The *ripeness* or unripeness of the *occasion* must ever be well weighed. (Essay Of Counsel.)
- Enquirer.*— Why does Anthony say (*A. and C.*, iv., 12), "She . . . has pack'd cards with Cæsar and false-played my glory"?
- F. Lord Ver.*—There be that can *pack the cards* and yet cannot play well. (Ess. Of Cunning.)

And again, Better call for a new pack of cards than play these if they be pack'd. (Speech.) Gamesters use to call for new cards when they mistrust the pack. (*Ibid.*)

Enquirer.—

What have you to tell us of the relative strength in battle of France and England? Was the Archbishop of Canterbury within his rights when he said (*Henry V.*, i. 2), "O noble English, that could entertain with half their forces the full pride of France, and let another half stand laughing by, all out of work," and again, "Divide your happy England into four, whereof take you one quarter into France, and you withal shall all Gallia shake"?

F. Lord Ver.—

In countries if the gentlemen be too many, the commons will be base and sluggish. And you will bring it to that, that not the hundred head will be fit for an Helmet, especially as to the Infantry, which is the chief strength of an army, and so there will be great population and little strength. This, which I speak of, hath been nowhere better seen than by comparing of England and France, whereof England, though far less in territory and population, hath been nevertheless an overmatch almost always in war. (*Ess. Of the Greatness of Kingdoms.*)

Enquirer.—

Henry V., addressing his soldiers (iii. 1), says: "And you, good *yeomen*, whose limbs were made in England, shew us here the mettle of your pasture . . . there

is none of you so mean and base that hath not noble lustre in your eye." What remarks have you to make on this?

F. Lord Ver.—It is the plough that yieldeth the best soldier. But how? Maintained in plenty and in the hand of *owners*, and not of mere labourers. (1612.) (*Ibid.*) In regard, the farmers and men of the lower order in England make good soldiers, *which the peasants of France do not.* (*Ibid.*)

Enquirer.— In I. *Henry VI.* (ii. 3), when the victorious English soldiers enter, Talbot, proud of them, says to the Countess of Auvergne, "Talbot is but shadow of himself; these are his substance—*sinews*, arms and strength." In *Henry V's* speech to his valiant soldiers (iii. 1) he bids them remember their soldier ancestors and "stiffen the sinews." "Be copy to men of grosser blood, and teach them how to war." Have you anything to say about soldiers' sinews?

F. Lord Ver.—The principal point of greatness in any State is to have a race of military men; neither is money the *sinews* of war, as it is trivially said, where the *sinews of men's arms* in base and effeminate people are failing. (*Ibid.*) "The true *sinews* of the wars are the *sinews* of men's arms." (*Adv. of L., Book II.*)

Enquirer.— Hamlet (i. 4) addresses the ghost as "dead corse," adding, "and, for my soul, what can he do to that, being a thing immortal as itself." Please explain how a "dead corse" can be immortal?

F. Lord Ver.—We know . . . by divine revelation that not only the understanding, but the affections purified, not only the spirit, but the body changed shall be advanced to immortality. (*Adv. of L., Book I.*)

Enquirer.— Time-honoured Lancaster says (*Richard II., ii. 1*), “Will the king come that I may breathe my last in wholesome counsel?” and to the king he says, “Thy deathbed is no lesser than the land wherein thou liest sick—thou, too careless patient, commit’st thy anointed body to the cure of those physicians that first wounded thee.” The King was well in body; what physician did Gaunt think he needed?

F. Lord Ver.—The best preservation to keep the mind in health is the faithful admonition of a friend. *The best receipt* (best, I say) to work and best to take is the admonition of a friend. (*Ess. Of Friendship.*)

Enquirer.— Gaunt goes on to say, “A thousand flatterers sit within thy crown, whose compass is no bigger than thy head.” What does he mean?

F. Lord Ver.—There is no such flatterer as is a man’s self. (*Ibid.*)

Enquirer.— York, in speaking of the King to Gaunt, says, “Where doth the world thrust forth a vanity (so be it new there is no respect how vile) that is not quickly buzzed into his ears?” His ear which York also says “is stopped with other flattering sounds as praises of his state.” Can you make this passage clear?

F. Lord Ver.—Suspicious that the mind of itself gathers are but buzzes—suspicious that are artificially nourished and put into men's heads by the tales and whisperings of others have stings. (Ess. Of Suspicion.)

Enquirer.— Ah! Stings that probably first wounded Richard! What physician or remedy would Gaunt have prescribed for Richard, the too "careless patient"?

F. Lord Ver.—There is no such *remedy* against flattery of a man's self as the liberty of a friend. No *receipt* openeth the heart but a true friend to whom you may impart grief, joys, fears, hopes, suspicions, counsels, and whatsoever lieth upon the heart to oppress it. (Ess. Of Friendship.)

Enquirer.— I see. Gaunt wished to "breathe his last" in the "wholesome counsel" of a friend to the unhappy king.

F. Lord Ver.—It is a miserable state of mind to have many things to fear, and yet that commonly is the case of kings. (Ess. Of Empire.)

Suspicious amongst thoughts . . . dispose kings to tyranny; . . . they are defects not in the heart, but in the brain, and therefore men should remedy suspicion by procuring to know more, and not keep their suspicions in smother. (Ess. Of Suspicion.)

Enquirer.— Why did Gaunt say to the King, "Thy deathbed is no lesser than the land wherein thou liest sick"?

F. Lord Ver.—All those hours which we share even from the breasts of our mother until we

return to our grandmother the earth are part of our dying days . . . for we die daily. (Ess. On Death.)

Enquirer.— Gaunt says (ii. 1) :

“ The tongues of dying men
Enforce attention like deep harmony ;
Where words are scarce, they are seldom spent in vain,
For they breathe truth, that breathe their words in pain,
He, that no more must say, is listened more
Than they whom youth and ease have taught to glose ;
More are men’s ends marked, than their lives before ;
The setting sun and music of the close,
As the last taste of sweets is sweetest, last,
Writ in remembrance, more than things long past.”

Do you agree to this ?

F. Lord Ver.—Words at death, like the song of the dying swan, have a wonderful effect and impression upon men’s minds, and dwell long after in their memory and feelings. (Wis. of the Ancients.)

ALICIA A. LEITH.

PROFESSOR A. SEDGWICK ON BACON AND SHAKESPEARE.

IN an address delivered at the Imperial College of Science and Technology, on December 16th, by Professor A. Sedgwick, F.R.S., the following remarkable passage occurs :—

“ It is a curious thing, but it has only comparatively recently been realised that a sound and exact knowledge of phenomena was necessary for man. The realisation of this fact, in the modern world at any rate, occurred at the end of the middle ages ; it was one of the intel-

lectual products of the Renaissance, and in this country Francis Bacon was its first exponent. In his "Advancement of Learning" he explained the method by which the increase of knowledge was possible, and advocated the promotion of knowledge to a new and influential position in the organisation of human society. In Italy the same idea was taught by Giordano Bruno, who held that the whole world was a vast mechanism of which man, and the earth on which man dwells, was a portion, and that the working of this mechanism, though not the full comprehension of it, was open to the investigation of man. For promulgating this view both he and his book were burnt in Rome in 1600. You will find the same idea cropping up continually in the written records of that time; Copernicus gave it practical recognition when he demonstrated the real relation of the earth to the sun, and it was thoroughly grasped by our own Shakespeare, who gave it expression in the dialogue between Perdita and Polixines in *Winter's Tale*:—

Perdita — The fairest flowers o' the season
Are our carnations and streaked gillyvors,
Which some call Nature's bastards: of that kind
Our rustic garden's barren; and I care not
To get slips of them.

Polixines—Wherefore, gentle maiden, do you neglect them?

Perdita — For I have heard it said
There is an art which, in their piedness, shares
With great creating nature.

Polixines— Say there be;
Yet nature is better by no mean,
But nature makes that mean: So, o'er that art
Which you say adds to nature, is an art
That nature makes. You see, sweet maid, we marry
A gentle scion to the wildest stock and make conceive
a bark of baser kind
By bud of nobler races: this is an art
Which does mend nature—change it rather; but
The art itself is nature.

It is not difficult for us, though it may be difficult to our descendants, to understand how hard it was for man to attune himself to this new, this mighty conception, and the intellectual history of the last three hundred years is a record of the struggles to make it prevail.

Trained through long ages to believe the heavens were the abode of the gods, who constantly interfered in the daily affairs of life and in the smallest operation of nature, it seemed to men impious to maintain that the earth was in the heavens, and to peer into the mysteries which surrounded them, and to endeavour to do so has been stoutly resisted; but the conflict, in so far as it has been a conflict with prejudice, is now over. It vanished in the triumph of the modern views on the origin of man, which will for ever be associated with the names of Lamarck, Spencer and Darwin.

NOTES.

MR. G. K. CHESTERTON is continually referring to the contention that Bacon is the author of the Shakespeare plays. How thoroughly he grasps the arguments by which that view is supported may be gleaned from the following extract from an article which recently appeared under his name on "The One Vote." He says, "I remember a riotous argument about Bacon and Shakespeare in which I offered, quite at random, to show that Lord Rosebery had written the works of Mr. W. B. Yeats. No sooner had I said the words than a torrent of coincidences rushed upon my mind. I pointed out, for instance, that Mr. Yeats' chief work was "The Secret Rose." This may easily be paraphrased as "The Quiet or Modest Rose"; and so of course "The Primrose." A second after, I saw the same suggestion in the combination of

“rose” and “bury.” If I had pursued the matter, who knows but what I might have been a raving maniac by this time.” Is it necessary that Mr. Chesterton should put himself to the trouble of pursuing the matter?

MRS. BUNTEN sends the following poem which she has found in MSS. in the British Museum, Add. 4128, page 14, there attributed to Francis Bacon. It has seldom been published. At any rate, it is not to be found in any of the customary books of reference on the controversy:—

The man of life upright, whose guileless heart is free
 From all dishonest deeds, and thoughts of vanity.
 The man whose silent days in harmless joys are spent,
 Whom hopes cannot delude, nor fortune discontent.

That man needs neither tower nor armour for defense
 Nor secret vaults to fly from thunder's violence,
 He only can behold with un-afrighted eyes,
 The horrors of the deep, and terror of the skies.

Thus scorning all the care that fate or fortune brings,
 He makes the Heaven his book, his wisdom Heavenly
 things.

Good thoughts his only friends, his life a well spent age,
 The earth his silver sun, a quiet pilgrimage.

There is a steady rise in the prices which books of the Elizabethan and early Jacobean period are fetching. When offered at auction sales they invariably bring out brisk competition. This is the case more particularly with the early editions of Bacon's Works, which, however, are now only to be met with on rare occasions. Some of the principal second-hand booksellers are putting prices up to a point which could with difficulty

be justified. The supply, however, appears to be getting less and less. It is many years since a copy of the first editions of the Essays, 1597, was offered for auction, and the last time the second edition, 1598, came up was in 1902, when it fetched £96.

It is probable that to-day a first edition would fetch more than £500. In March, 1827, at a sale of the books of Mr. John Dent, a copy was knocked down to one Bindley for half-a-crown, and the 1613 edition, being considered of greater value, for 4/- . At this sale the three volume edition of Bacon's works, edited by Dr. Shaw, was sold for £1, which would be about as much as it would fetch to-day.

The columns of the *Manchester City News* have been opened to a controversy on the question—Did Shakespeare revise? Mr. Thomas Newbigging wrote an essay in which he contended that Shakespeare did not elaborate his plays. This was reviewed in the *City News* and the reviewer sought to combat the contention. Others joined in the discussion, with the result that a voluminous and interesting correspondence ensued. The author of the essay objects to authorities being quoted in opposition to his opinion, in the following elegant phrases :—" I care not much for many of your so-called and self-constituted authorities. In the Bacon-Shakespeare controversy they are as thick as bees at swarming time—that, however, by the way. I have a mind of my own and I hope that on most questions I can form a reasonable judgment." This gentleman will have none of the Quartos. They are pirated and spurious editions. He pins his faith to the Folio edition, quoting Heminge and Condell's statements, and adding, "the obvious inference being that they followed the original MSS. of the poet, and in his possession at the time of his death." "But," he goes on to say

'curiously enough the text in various of the Quartos is actually superior to that of the first Folio.' This line of argument seems a little mixed up. None of the correspondents appear to have been familiar with Mr. Edwin Reed's *Francis Bacon and Shakespeare*. There is a table there in the chapter on *Late Authorship*, from which the following extracts are made.

Date of last Quarto before Publication of 1623 Folio.	Changes made in the Folio of 1623 subsequently to date of last Quarto.
Merry Wives, 1619. ^o	1,081 new lines added; text rewritten.
Henry VI., Part 2, 1619. ^o	New title; 1,139 new lines added; 2,000 old retouched; version based directly on last Quarto.
Henry VI., Part 3, 1619. ^o	New title; 906 new lines added; many old retouched.
King John, 1622.†	New title; 1,000 new lines added, including one entire new scene; whole dialogue rewritten.
Richard III., 1622.†	193 new lines added; nearly 2,000 retouched; version based directly on last quarto.
Othello, 1622.†	160 new lines added; other important emendations throughout the text.

In each of these cases, as Mr. Reed points out, the author, if he died in 1616, must have left behind him, unpublished, two manuscript copies of each, both being successive improvements on earlier editions, and the less perfect one of the two was in each instance printed first. If such were not the case, an explanation is necessary, for most of this posthumous work was, as Mr. Aldis Wright admits, in the very best style of the poet. The question asked by one of the correspondents of the *City News* requires an answer. "Who," he asks, "was the

^o Three years after Shakespeare's death at Stratford.

† Six years after Shakespeare's death at Stratford.

marvellous pirate who could write into the copy he was making so many lines stamped with the indelible mark of the all-seeing prophet ? ”

Mrs. Lee Grindon, in a lecture delivered at the Queen's Theatre, Manchester, whilst the foregoing controversy was proceeding, made the following remarks on Shakespeare's method :—

Were the plays thrown off as a bird would moult a feather ? Or did Shakespeare carefully, ploddingly elaborate, and revise his work ? “Those are the questions,” said Mrs. Grindon. “I feel pretty sure that he did both. Under inspiration, Shakespeare would work at electric speed, impelled by the stress of his rushing thought, and as one possessed with a frenzy. The whole scene would rise up and stand out in strong black and white, and acts blazon themselves forth with the rapidity of an exhalation in response to the music in the poet's soul. Great characters would emerge and clearly embody themselves, their author recording the while what each had to say and do, the whole being done in tune and to the beating of time underlying the laws of life. It is this all-round knowledge of those laws that make Shakespeare so supreme an artist.”

“However rapid he worked,” continued Mrs. Grindon, “he never forgot certain principles. In the second phase or act of the drama the real struggle begins, whilst the third act is the test of power for good or evil as declared, and helped or hindered by some new outside force or agency. As this is a life force its birth is so subtle that the careless observer might easily overlook it. In the fourth act we have this new agency at work, and then came the wind-up. Shakespeare worked by intuition and analogy, by watching the rise and growth of many things. His work made him great, by which I mean not simply that it gave him his reputation, but that the producing of his work made him. He wrought with giant strokes, it was true, and by so doing his work itself fostered and developed his genius, and so we had in him the man of the giant mind. If we produced one bit of work well, with all our might, which meant with all the concentration we possessed, then the very fact of having done so brings with it the power for still greater work.”

REVIEW.

Montaigne and Shakespeare, and other Essays on Cognate Questions.
By Mr. John M. Robertson. 8vo, large crown, price 7s. 6d.
net. A. C. Black, London, W

MR. JOHN M. ROBERTSON has issued a new edition of his book "Montaigne and Shakespeare," for which he has made two important additional chapters—on the Originality of Shakespeare and on the Learning of Shakespeare. Mr. Robertson is a ripe scholar and an acute critic. His book has, especially in the additional portions, important beatings on the Bacon-Shakespeare question. For a resolute Shakespearean he is moderately civil, but he should not call us by the somewhat insulting name "Baconizers." He seems to have an invincible repugnance to any revision of the question of authorship, and is resolved, *per fas et nefas*, to explain away all arguments favourable to it. The very strong arguments of Mr. Churton Collins, claiming for the poet a real knowledge of Greek classics—however derived—is forcibly combated. And even the most obvious of classic allusions are rejected as giving no proof of classic learning, such as the lines from "Persius"—

"Nunc non etumulo fortunata que favilla
Narcentur violæ,

echoed in—

"From her fair and unpolluted flesh
May violets spring";

and the very obvious correspondence between the lines in *Hamlet*—

"The undiscovered country, from whose bourn
No traveller returns,"

and the lines in Catullus—

"Quo nunc it per infer tenebricosum
Illuc unde negat redire quanquam."

On this Mr. Robertson says, with almost audacious dogmatism, Shakespeare did *not* get the suggestion from Catullus. No one can fail to see that such a bold assertion as this is obviously prompted by prejudice, and that, although he admits that the proposed explanation is "at least *not* ridiculous," the dogmatic denial certainly *is*.

And many others are dismissed as so much extravagance, or *non-sequiturs*. There is one point of which Mr. Robertson is scarcely conscious. How many classic allusions may be traced to Montaigne or previous writers? Yet there is a pervading *classical atmosphere* in Shakespeare in which these parallels are only incidental matters. If there were no necessity for vindicating the authorship of a poorly educated country townsman, busy all

his life with money-making labour, educated, if at all, at a country grammar school in a town where many of the most prominent residents signed their names with a mark, no one would have ever dreamed of attributing them to any author except one of exceptionally large classic culture—presumably a University man and a highly-trained scholar. And this impression is becoming even more widely diffused. When Mr. Robertson, in his most dogmatic way, says, "Despite the bluster of Maguire, the reasoning of Baynes, and the idealising zeal of other enthusiasts, there has grown up a widespread and reasoned conviction that the author of the plays drew his culture almost wholly from his own language, and from easily accessible sources in that," this we categorically deny. The trend of opinion on this matter is exactly the opposite, and the "easily accessible sources" include many unpublished manuscripts and books which were entirely out of the reach of any member of a despised and discredited class.

Mr. Robertson's inability to recognise a classical atmosphere unless it is indicated by definite quotation is remarkably indicated by his comparison between Bacon and Shakespeare: "Bacon, a habitual reader of Latin, crowds his pages with Latin phrases and quotations; whereas even in the pseudo-Shakespearean plays there are but a few Latin tags." Bacon quotes Virgil some fifty times; Ovid only some ten times, etc., etc. Any unprejudiced critic will recognise the fact that such a comparison between avowedly scientific and philosophic writings and poetic or dramatic compositions is absolutely nugatory. The critic will only admit that sugar is in his cup if he can find it in the lump. Sweetness instead of sugar is absolutely insignificant. The critic is simply a pedant without the sense of taste. Mr. Robertson's one explanation of all this knowledge and classic affinity is the one word *genius*—which is supposed to be capable of the highest achievements and the most comprehensive knowledge, with the necessity for culture; a thesis which is contradictory not only to common-sense, but to all experience, as has been abundantly shown.

R. M. T.

OBITUARY.

A LETTER to Judge Stotsenburg requesting an article for the current number of *BACONIANA* brought from his daughter, Miss Alice Stotsenburg, the sad intelligence that her father died in June last.

John Hawley Stotsenburg was born at Wilmington, Del., in 1830. Having graduated at law in Georgetown, Del., and at Trinity College, Hartford, Conn., he entered practice in New Albany in 1853, and had a very successful professional career, becoming the leading attorney in New Albany and Southern Indiana. In 1861 he was elected a member of the Indiana Legislation and served

during some of the turbulent sessions held during the beginning of the civil war. He was a Union Democrat. For twenty-five years he served, without any compensation, as City Commissioner of New Albany, during which period he did much for the improvement of the city of his adoption. In 1879 he was appointed one of three Commissioners to revise the Statutes of Indiana. This work occupied three years of incessant labour, and the results stand as a monument to Judge Stotsenburg's ability as a lawyer.

In 1892 he retired from practice and much of his time since has been devoted to the work of the Episcopal Church, of which he was an earnest Communicant.

His end came not unexpectedly. For several months he had been in failing health, and for some weeks he was confined to his bed. He passed away surrounded by the immediate members of his family at the ripe age of 79 years, in the house in which he had lived for 40 years, one of the best known men in New Albany.

Judge Stotsenburg's mother was a native of the County Donegal, Ireland, and from her he inherited that lively and witty disposition so characteristic of the Celtic race. The *Louisville Times*, in announcing his decease, says, "He was beloved by everybody." He was ever ready to do a kindness, and freely gave legal advice gratis to those who applied to him and were unable to pay professional charges.

Judge Stotsenburg was a man of varied accomplishments in Scholarships, and wrote largely for the newspapers and religious and scientific publications. In England he was principally known as the author of "An Impartial Study of the Shakespeare Title," one of the most notable books which has been issued on the subject. Dismissing the claims of the Stratford man as outside the pale of consideration, the author carefully examines the characteristics of all possible claimants living during the period of the production of the Shakespeare plays to their authorship. The book evinces a very wide and accurate knowledge, not only of the literature of that time but of the style and vocabularies of the various writers. Whether one agrees with all Judge Stotsenburg's conclusions or not, one cannot fail to be impressed by the thoroughness of his work, and the fact that he was one of the few men who were devoted to truth for truth's sake. What higher tribute can be paid to the memory of a man?

In Memoriam.

KING EDWARD THE SEVENTH.

Born November 9th, 1841; Died May 6th, 1910.

WITHIN ten short years our Nation has been plunged into grief for two beloved Sovereigns. First for Victoria the Good.

“In England Queen . . . of blessed memory. A Queen comparable and to be ranked with the greatest Kings.” Now our eyes are wet and our hearts are sore for Edward the Peacemaker. Truly: “Lamentations and bewailings fly like mournful birds about their tombs.”

Glorious King Edward! “His Majesty bears some resemblance of that great Name a Prince of Peace. He hath preserved his subjects during his reign in Peace both within and without.”

“This King, to speak of him in terms equal to his deserving, was one of the best sort of wonders; a wonder for wise men. . . . He professed always to love and seek Peace.”

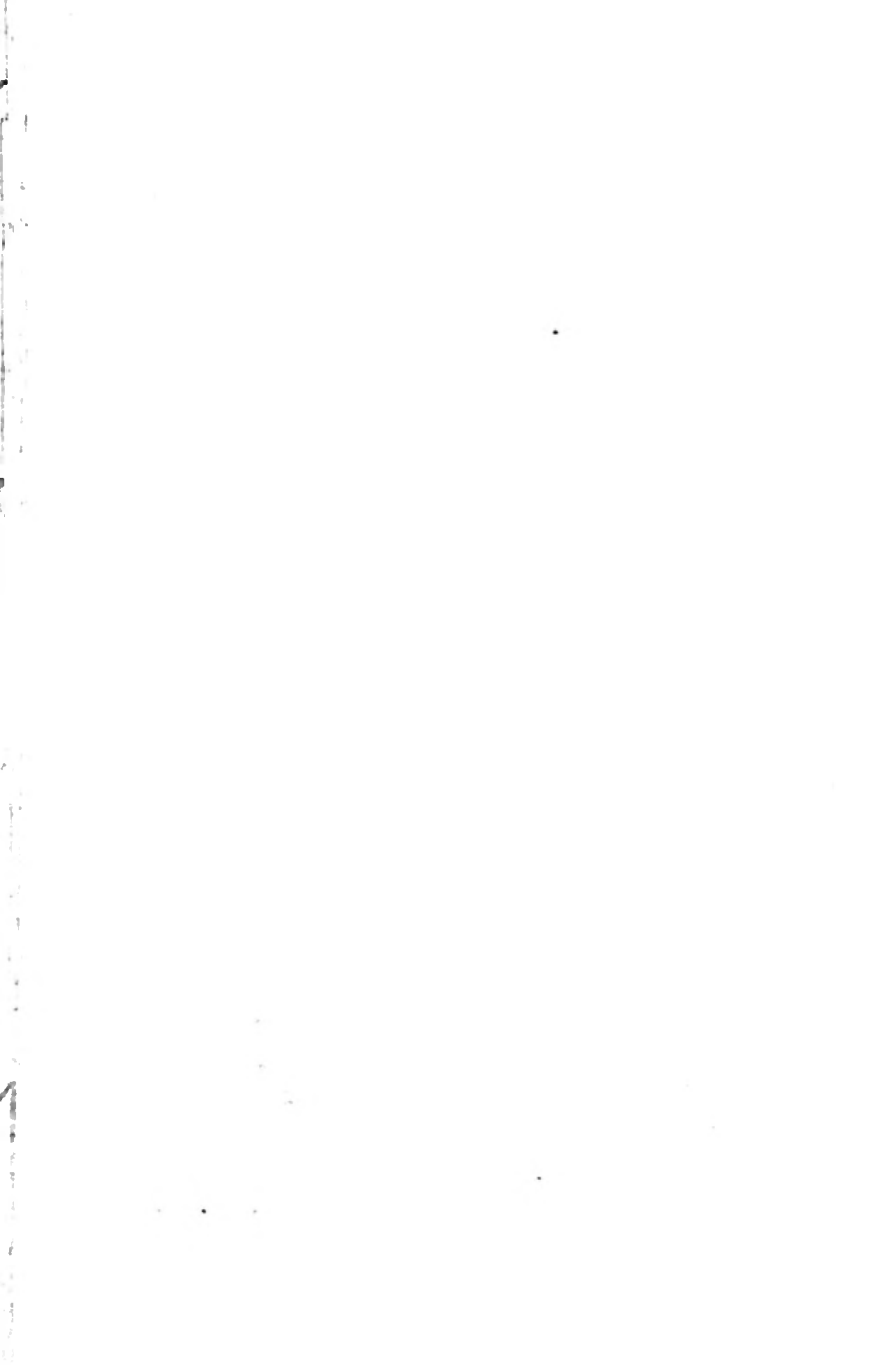
“A King in the strength of his years, supported with great alliances abroad, established with Royal issue at home, at Peace with all the world.”

“Worthy to be considered, yea . . . and registered in perpetual Memory;” and: “Deeply wanted when he is gone.”

“This we do for Memory's sake.”*

A. A. L.

* The quotations are all from Francis Bacon's prose works.



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HERO AND LEANDER.

BY THE LATE REV. WALTER BEGLEY.

WITH regard to this famous and beautiful poem and its authorship, we are met *in limine* by the apparently insuperable difficulty that Chapman finished the fragment supposed to be left by Marlowe when he was killed, and that Chapman also stated in his continuation of the poem that "he who drunk to me half this Musean story" did also give "his late desires" that Chapman should finish his fragmentary work. I confess I do not see any way, at present, by which this preliminary difficulty can be removed. There are also the dedications of Blount to Lord Walsingham, and of Chapman to Lady Walsingham, which strengthen the commonly received tradition; for the Walsinghams would hardly accept an untruthful or deceiving dedication.

I will therefore confine myself to pointing out a few circumstances which must not be overlooked whichever conclusion is arrived at.

First of all, Chapman's dedication of his part to Lady Walsingham only appeared in the first edition, and was ever afterwards withdrawn, though several editions appeared in Chapman's lifetime. Indeed, Dyce

and other editors were unaware of its existence, and it was only discovered by chance at Lamport Hall, where two copies of this original edition and other rarities were discovered some years ago, as all bibliographers well know.

Secondly, Edward Blount, who dedicated the fragment to Sir Thomas Walsingham, was much mixed up with Baconian literary work, with the Sonnets, the first Folio, and Troilus and Cressida (probably), as well as other pieces, and therefore is not quite free from suspicion.

Again, beautiful as is Chapman's reference to the author and his "latest desires," it might have been much more explicit. We get no name, and we get no account how Marlowe, suddenly smitten to death, could give his "latest desires" to Chapman, who was not named, as being present or called in, before Marlowe died. The continuation by Chapman has also its difficulties. A large portion of it is clearly by the same hand as the first two sestiams which formed the sole original fragment. Whence did Chapman obtain these additions which Blount apparently could not obtain? Again, the whole poem is crowded with posies, aphorisms, apophthegms and similitudes such as Francis Bacon delighted in above all his contemporaries.

Then there is the strange delay of several years after Marlowe's death before even the fragment was brought forth. Who was in possession of the MS. all this time? Observe, too, the many pagan and classical resemblances between it and the two Shakespeare poems, *Venus and Adonis* and *Lucrece*, which were certainly written by Francis Bacon.

Then there is the curious puppet show of Hero and Leander in Ben Jonson's *Bartholomew Fair*, when Bacon is brought in apparently with Southampton. Anyhow, they had a gammon of Bacon beneath their "clokes,"*

* See further on this in "Is it Shakespeare?" p. 161 seq.

and we are told that young Leander "shakes his head like an hostler." The critics cannot make anything of these strange allusions, nor are they likely to do so while they hold the utterly wrong assumption that Jonson never attacked Bacon, either directly or through Shakespeare.

There are other objections that could be raised, but hardly any of them are worth stating while the Chapman continuation difficulty is unremoved.

But I must not conclude without an account of another continuation of *Hero and Leander* about five years after Marlowe's death, which is practically unknown, on account of its extreme rarity, and because there has never been a copy in the British Museum for students to refer to. I went to the Bodleian on purpose to see the copy there, and some account of it may be of interest.

It complicates rather than explains the Bacon-Marlowe question, but as it has a certain evident bearing upon the mystery it should not be passed over. I refer to the continuation of *Hero and Leander* by Henry Petowe (Lond. 1598). Petowe, in his dedication to Sir Henry Guilford, Knt., deprecates "envie" very strongly, and explains how the work came into being:—"The Historie of Hero and Leander penned by that admired poet *Marloe*: but not finished (being prevented by sodaine death;) and the same (though not abruptly yet contrary to all mens expectation) resting like a heade separated from the body, with this harsh sentence, *Desunt nonnulla*, I being enriched by a Gentleman friend of mine with the true Italian discourse of those Lover's further fortunes, have presumed to finish the Historie, though not so well as divers riper wits would have done," &c., &c.

There are some pretty lyrical pieces interwoven into the version here and there, and one line is:—

"Oft have I read that stone relents at rain."

But this continuation of Hero and Leander will not stand comparison with Chapman's, which seems to contain many fragments that are undoubtedly parts of the original poem.

As to Petowe's gentleman friend who supplied him with a true Italian original to help his imagination, we are too much in the dark to come to any clear conclusion.

This at least we are certain of, that the narrative poems of the later Elizabethan age—*Hero and Leander*, *Venus and Adonis*, *Pygmalion* and others—were all conceived under Italian influence, in a sensuous Italian manner, which was also refined and elegant. The original *Hero and Leander* of Museus had been translated and paraphrased both in prose and verse by both Italians and Spaniards not very long previously, and, like Marlowe, they expanded the concise descriptions of Museus to a very great length.

Bernardo Tasso seems to be the Italian original which Marlowe worked upon, and there are some lines of Tasso's version which are not in the original Greek, and which at the same time bear a strong resemblance to Marlowe's poem. Thus, while Leander was breasting the waves of that Hellespont that divided him from his love, Tasso says:—

"Le fighe di Nereo per l'onde salse
Scherzando coi Tritoni."

While the English poem has in the parallel passage :

"Sweet singing mermaids sported with their loves."*

The Spanish *Hero and Leander* is a tremendously long paraphrastic affair, but, speaking from a cursory examination, I should say that Marlowe's English attempt is generally independent both of the Italian and Spanish versions.

* Cf. Lewis Einstein, "Italian Renaissance in England," Macmillan. 1902. p. 354.

Whether the mystery that surrounds this most beautiful poem can ever be satisfactorily solved is a most difficult question to answer.

As Petowe's book is so very rare and difficult of access, I will give its title and a few extracts.

"The Second Part of Hero and Leander, conteyning their further Fortunes, by Henry Petowe. Sat cito, si sit bene. London. Printed by Thomas Purfoot for Andrew Harris, and are to be sould at his shop under the Pope's head, next to the Royall Exchange, 1598."

Sig. A—D₄ but A₂ is missing.

1. Address To the Right worshipfull Sir Henrie Guilford, Knight &c.

2. To the quicke-sighted Reader.

The first address mentions that the inducement to write the poem came from "a Gentleman a friend of mine" who "inriched" Petowe "with the true Italian discourse of those Lovers further Fortunes."

The second address written in a curious strained style concludes: "I am assured Gentlemen you will marvell what follie or rather furie inforced mee to undertake such a waightie matter, I beeing but a slender *Atlas* to uphoulde or undergoe such a massie burden: yet I hope you will rather assist, and further mee with the wings of your sweete favours, than to hinder my forward indeavour with your dislikings: esteeming it as the first fruits of an unripe wit, done at certaine vacant howers: In which hope I rest captivated till I be freed by your liberall and kinde censures.

Yours still, if mine ever

HENRIE PETOWE."

Henry Petowe, before beginning his continuation of *Hero and Leander*, takes up two or three pages of verse in addressing and praising Marlowe:—

Marlo admir'd, whose honney flowing vaine
 No English writer can as yet attaine.
 Whose name in Fames immortall treasure,
 Truth shall record to endlesse memorie,
 Marlo late mortall, now fram'd all divine,
 What soule more happie, than that soule of thine ?
 Live still in heaven thy soule, thy fame on earth,
 (Thou dead) of Marlo's Hero findes a dearth.
 Weep aged *Tellus*, all earth on earth complaine
 Thy chiefe borne faire, hath lost her faire againe :
 Her faire in this is lost that Marlo's want,
 Inforceth Hero's faire be wonderous scant.
 Oh had that King of poets breathed longer,
 Then had faire beauties fort been much more stronger :
 His goulden pen had clos'd her so about,
 No bastard *Æglets* quill the world throughout
 Had been of force to marre what he had made,
 For why they were not expert in that trade :
 What Mortall soule with Marlo might contend,
 That could 'gainst reason force him stoope or bend ?
 Whose silver charming tounge mov'd such delight,
 That men would shun their sleepe in still darke night
 To meditate upon his goulden lynes,
 His rare conceits and sweete according rimes,
 But Marlo still admir'd Marlo's gon,
 To live with beautie in Elysium,
 Immortall beautie who desires to heare.
 His sacred Poesies sweet in every care :
 Marlo must frame to *Orpheus* melodie,
 Himnes all divine to make heaven harmonie,
 There ever live the Prince of Poetrie,
 Live with the living in Eternitie.

This excessive and somewhat inappropriate praise has
 a rather suspicious appearance. Petowe's continuation
 deals with the tale of the love, or rather lust, of Duke
 Archilaus, who

Cruell, voyd of pitie
 Where Hero dwelt was regent of that citie.
 Duke Archilaus lov'd but whome loved he ?
 He courted Hero, but it would not be.

Through the Duke's jealousy Leander was accused of treason, and fled from Sestos to save his life. We next hear this :

Duke Archilaus being sodaine dead
Young Euristippus ruled in his stead.

But Hero fared no better, and at last Leander returns in disguise to Sestos, in order to take part in a great tournament that was arranged soon to be held. In short, Leander "issued foorth at trumpets sound," and at the first encounter sent the Duke to ground, and at the next killed him. The people made him "heire of Sestos," and Hero was united to him. "Full many years those lovers liv'd in fame," and were transformed after death into two pine trees.

I confess I cannot understand the apparent *exclusion* of such a well-known and popular poem from Marlowe's productions. This occurs several times when contemporaries are speaking of Marlowe's fame and work. For instance, the clever and academic writer of the *Returne from Pernassus*, while criticising the list of poets given in the *Belvedere* (of 1600) just out, refers to Christopher Marlowe, who had been dead then about eight years, and whose *Hero and Leander* had been out in more than one edition (and with the author's name plainly given, too) for quite three years past, but omits all mention of the poem, popular as we know it was. This well-informed contemporary (either Day or the Hall of *Labeo* and the *Virgidemiæ*, as I rather believe)* seems to reckon Marlowe's fame to rest on his play-writing only—"a gracer of tragedians," to use Greene's phrase, and nothing else, for this is how he speaks of him :

* For very strong indications of Bacon's hand in the composition of the *Pernassus* plays, see two papers in *BACONIANA*, 1905, by R. M. Theobald, pp. 178 and 229.

Marlowe was happy in his buskind muse,
 Alas unhappy in his life and end.
 Pity it is that wit so ill should dwell,
 Wit lent from heaven, but vices sent from hell,
 Our *Theater* hath lost, Pluto hath got,
 A Tragick penman for a driery plot.

—"Returne from P.," p. 86 (Macray).

Here we have the "Theater," Tragedy, and the buskin only, and yet it is the Poets, and their *Flores* and the *Garden of the Muses*, which are being specially considered. And again we have Ed. Bolton altering his mind apparently about the authorship of *Hero and Leander* on second thoughts or further information. Such coincidence is not very weighty, but it produces suspicion. And, of course, there is also the circumstance that we hear nothing of this remarkably fine poem for nearly five years, and none of his friends ever hint that he had left such a treasure behind him. But after all the best evidence is the latest I have seen—and that, too, from an orthodox source. Mr. Anders, in his *Shakespeare's Books*, has given page after page of close parallelisms between *Hero and Leander* and the early plays of Shakespeare. How anyone can suppose, after reading these numerous striking similarities of diction and thought, that *either* of these two first-class poets should have ever been so pressed by lack of invention that he deigned to borrow the very words and poetical fancies of the other—well, I can only say such a solution seems incredible—or, to say the least, much more incredible than to suppose the poem and plays were both written by the *same* genius, both products of one brain, *unconsciously repeating* its own brilliant inspirations, under somewhat dissimilar conditions.

THE HISTORICAL COMMISSIONERS' REPRINTS.*

(Continued.)

THE papers printed by the Historical Commission from the MSS. at Gorhambury are disappointing from the Baconian point of view, as there are so few relating to the great philosopher. In fact, his importance is overshadowed by the masterful Sir Harbottle Grimston's letters, parliamentary speeches (he was Speaker of the House of Commons) and work connected with the Rolls. We have to thank him and the famous William Prynne for rescuing the important Rolls and State papers from neglect in the White Tower and from possible destruction. The thought arises,—was there no paper amongst those he handled in the Tower which would have given a clue to Queen, or rather Princess, Elizabeth's supposed marriage to Leicester before she mounted the English throne? Among the Gorhambury papers there is no mention of Queen Elizabeth.

The following extract from William Prynne's letter to Sir Harbottle at Gorhambury gives some idea of the unpleasant work gone through in searching for the ancient documents.

"1661. September 9th, Lincoln's Inn:—The opportunity of this bearer gives me occasion to inform your honour that, whilst you were sucking in the fresh country air, I have been almost choked with the dust of the neglected records (interred in their own rubbish for sundry years) in the White Tower, their rust eating out the tops of my gloves with their touch, and their dust rendering me twice a day, as black as a chimney sweep.

◦ Messrs. Wyman & Sons, Ltd.

“I have discovered almost 94 parcels of parliament writs sommons broken and scattered asunder from each other, which I have reduced into bundles, and filed in an alphabetical manner, according to the counties, wherein are sundry rareties. Besides these there are sundry rolls, essoyne rolls and unsorted bundles of originall and judicial writs in all the Courts of Westminster.

“Many hundreds of bills and pleas in chancery in English and Latin in the raynes of Richard II, Henry IV, and V, and VI, and Edward the IV (thought to be lost), etc., etc.

“If your honour please to order your clerks of the rolls to file the writs of parliament, and their returns into an alphabetical manner, according to the counties, it will be a useful work, as they are now lying in confused heaps.”

William Prynne became clerk and keeper of the records in the Tower under the Master of the Rolls, and a new Record Office was built over the Master of the Rolls' coach-house.

John Rushworth, the laborious compiler of “Historical Collections,” writes to Sir Harbottle and acknowledges the assistance he has received from him by the hands of Dr. Burnett. Probably this was the Dr. Burnett who collected some of Francis Bacon's manuscripts.

On the death of Sir Francis Bacon, Viscount St. Albans, his estate of Gorhambury, as above-mentioned, passed to his great niece, the wife of Sir Harbottle Grimston, but Mr. George Grimston took up his residence in the house which Sir Francis Bacon had built in the park, and called Verulam House, or the Ponds. There seems to have always been a difficulty about the storage of water and its purity, and several letters from the widowed Sarah Grimston (daughter of

Sir Edward Alston) to her father-in-law, speak of a vault below the house. On May 14th, 1656, she thanks Sir Harbottle for £100 for her "mournings," and goes on to say, "As for the vault under Verulam House, I am willing there should be made a convenience for the water, but for the repairs of the house to which Mr. Bigg* was bound, if he be of so sordid a spirit as to deny repairing of a house which he lived in about three years rent free, surely it is but just if he be forced to do that which, were he of a generous disposition, he would scorn to decline." Again, May 21st, 1656, "As for the vault to carry away the water from Verulam House, the charges of it will be far greater than I conceived it to be. I am sure a much less expense, by the emptying of it, would keep the house from receiving any prejudice for the time of my life in it, and the advantage of this new vault will be to your heirs."

Verulam House was finally pulled down in 1663, with the exception of a small portion which still stands.

On page 184 we come upon a document which gives a picture of Sir Francis Bacon's home and surroundings, in "Survey of Gorhambury XVII. Century."

"The park is enclosed with a very fair new pale, such as is seldom seen about any other park, which pale cost, at least, £800 within four years. There is a warren of coneyes well stored, and the burrows in good repair, upon 72 acres within the park, which warren being upon the worst part of the ground is well worth £60 per annum.

"A good part of the ground is mowable and very good pasture which may well recompense the meaner sort of ground, which is amongst the same, which nevertheless is excellent ground for wheat, the worst of it.

"Lastly, though the timber and all the hedgerows be hereafter vallewled by themselves, yeat the yongar

* Verulam House had been let to Mr. Bigg.

hedges which are very manie and good, are not vallewed at all.

“The demesnes of the manor of Gorhambury and Westwick and divers other grounds which be without the park. The site of the manor new house of Verulam with courts, and gardens containing $1\frac{1}{2}$ acres. Meadow or rich pasture ground lying about Verulam House, being formerly divided into small closes 20 acres.

“The ponde yards, besides the ponds themselves, being very good meadow $4\frac{1}{2}$ acres.

“Site of the Keeper's house, and the orchard and garden lying to it, with the green way, cometh to $1\frac{1}{2}$ acres. The tarase (terrace) grounds, newly set with rows of trees, from the park gate at Windmill Hall to Verulam House, being meadow and mowable ground, 17 acres. Sum total of the meadow and mowable ground, not reconing the site of the two houses, 91 acres, 1 rood. In this house there were only eleven hearths.”

A. C. BUNTEN.

FRANCIS BACON. A REPLY TO A CRITIC.

IT is unusual now-a-days to see a serious article on Bacon or his philosophy unless it be written by a Baconian. There appeared, however, in “The Outlook” of the 19th of March, from the pen of Mr. John Butler Burke, a short Essay on “‘Lord’ Bacon and the Cambridge Style.”

The following paragraph occurs in it —

“Now for some reason or another Francis Bacon has never been mistaken for anybody else. And the name of Bacon has been handed down unchanged as it deserved to be, if we neglect the attempt to identify him

with Shakespeare, or rather Shakespeare with him, which has met with so sorrowful a plight; not too unmerited, indeed, nor too creditable to him not to be absurd. But such was Bacon's combination of vanity and intellectual conceit, that people have not been wanting who would credit him with anything, however good, or bad, clever or absurd. Something unspeakable must attach itself to such a character as this, which can be credited with anything or nothing. So haphazard must the ideas have come, and so varied and changeable must the filter have been through which they had been made to pass."

Notwithstanding the sorrowful plight of those who attempt to identify Bacon with Shakespeare, the dramatist, Mr. Burke almost lands himself by their side, for he goes on to say:—

"A versatility of mind and character so wonderfully combined can only be compared with Shakespeare's amplitude of feeling and comprehension. Not one man, indeed, but many men in one, could he be described to have been in the same dress which fitted a huge variety. Doubles, trebles, multiples, under the one familiar garb, as much alike in appearance and yet as different as two peas or two Japs. To-day, to put it so, he is not the Bacon of yesterday, nor is he the Bacon we should expect to see to-morrow. Only the dress, as it were, and the outward form are the same. The temperament is ever ready to adjust itself to the occasion, to seize the occasion for an ulterior motive which forms the one connecting-link of all its various states, an ambition to be at once Nature's most obedient servant and comprehensive master, as well as England's greatest chancellor; taking all knowledge to be his province, that all Nature by such knowledge should in turn obey and become subservient to him who knew her best, he had for all this learnt that for him bread should be earned, and that at its best it should not only be buttered, but buttered on the right side, and that it was of no small importance to know which side that was."

We have it, therefore, on the admission of the writer of this article that a versatility of mind and character

so wonderfully combined, as they were in the case of Bacon, can only be compared with Shakespeare's amplitude of character and comprehension. The two men, then, if they were not one and the same, stand alone for these remarkable characteristics.* Mr. Burke is not prepared to commit himself to a wholesale condemnation of Bacon's character, for he says:—

“But the mind was majestic, though the character might have been rotten at the core. And of this latter some still have their doubts. He was censured by Parliament and deprived of the high office to which he had attained, by the intrigues of his enemies, who were many, for doing what everybody did; for it had been the custom in the country to do so, though illegally, for centuries. And yet the justice of any of his judgments was not questioned, and the presents he accepted were from both parties, and with cunning humour ignored. After his fall he proudly and magnanimously admitted, ‘I was the justest judge there was in England this fifty years; but this was the justest judgment passed by Parliament this two hundred years.’”

The writer, speaking of Bacon's early connection with Cambridge, appears to travel wide of the precise facts when he states that he left Cambridge with a profound contempt for all that he had learnt there and—with one exception—for all whom he had known there. Whitgift, he states, was Bacon's only friend, and he explains “the reason and the excuse of this single friendship” by supposing that as an undergraduate he could not have seen much of him.

This association of names is trenching again on

* In the chapter on “His Age” in “Shakespeare Commentaries,” pages 882, *et seq.*, written by Dr. G. G. Gervinus, of Heidelberg, prior to 1849, and at least seven years before the Bacon authorship of the Shakespeare dramas was suggested, will be found the most powerful analysis of the minds, characters, and works of Bacon and Shakespeare which can be found. Dr. Gervinus' views coincide with those of Mr. Burke on this point.

dangerous ground, for having regard to his well-known straightlacedness it could only have been as the result of a warm interest in the author that Whitgift, whilst Archbishop of Canterbury, became one of the guarantors of the fitness of *Venus and Adonis* for publication.

It must be remembered that Bacon left Cambridge when only fifteen years of age, but not by any means with a profound contempt for all that he had learnt there. At that early age he had recognised that the Aristotelian philosophy, as taught at Cambridge, did not advance knowledge. He says, in the preface to "The Great Instauration," "and for its value and utility it must be plainly avowed that, that wisdom which we have derived principally from the Greeks is but like the boyhood of knowledge, and has the characteristic property of boys: it can talk but it cannot generate: for it is fruitful of controversies but barren of works." He goes on to contend that the study of the sciences on the lines then followed only resulted in "contentions and barking disputations which are the end of the matter and all the issue they can yield." Further, he insists that if sciences of this kind had any life in them, that could never come to pass which has been the case for many ages—that they stand almost at a stay without receiving any augmentations worthy of the human race; insomuch that many times not only what was asserted once is asserted still, but what was a question once is a question still, and instead of being resolved by discussion is only fixed and fed; and all the tradition and succession of schools is still a succession of masters and scholars, not of inventors, and those who bring to further perfection the things invented.

Bacon's quarrel was with the assumption that the sciences had reached their full stature, and their course

being completed, had settled in the works of a few writers. The origin of this assumption he attributed to the confidence of a few persons and the sloth and indolence of the rest.

He did not leave Cambridge with a profound contempt for all that he had learnt there, but he went away without taking a degree as a protest against the course of study followed there, which he contended did not advance the conquest of men over nature. The assertion that Whitgift was the only friend Bacon made at Cambridge is certainly not borne out by the facts. It is beyond question that a lifelong friendship existed between him and Gabriel Harvey, who was Professor of Rhetoric at Cambridge, and with Fulke Greville, who completed his education at Trinity College. Little, however, is known of his early life. The facts stated by Mallet, Spedding, Montague, Hepworth Dixon, or any of his biographers, are few and far between.

Mr. Burke raises two points open to criticism in the following paragraph :—

“It was the intellect that outshone the character. And no man could have for many years continued to be his friend, for he was not in truth a friend to any man ; only Truth, whose faithful servant he seems unswervingly to have been, could claim him as her own.”

To assert that Bacon was not in truth a friend to any man is directly to contradict the testimony of those who knew him best. Sir Toby Matthew's description of him as “a friend unalterable to his friends,” and as “a man most sweet in his conversation and ways,” directly negatives this aspersion. To cite his treatment of Essex as evidence that his friendship was not to be trusted is vain. That Essex used the brains and experience of both Anthony and Francis Bacon is unquestionable, as also is it that he failed to recompense them adequately for the services which they had

rendered him. That by his injudicious and violent advocacy of Francis Bacon's claim he prevented him from obtaining advancement for many years is also beyond doubt. Let it not be forgotten that in a similar manner, and with identical results, Essex had advocated Thomas Bodley's claims for preferment, who, rather than become "a stickler or partaker in any publique faction," retired from the Court and from the pursuit of a diplomatic career. In the fragment of an autobiography which he left behind him, he relates how Essex, seeking by all devices "to winne me altogether to depend upon himself did so often take occasion to entertain the Queene with some prodigal speeches of my sufficiency for a Secretary, which were ever accompanied by words of disgrace against the present Lord Treasurer, as neither she herselfe, of whose favour before I was thoroughly assured, took any great pains to preferre me the sooner."

To say that "Truth, whose faithful servant he seems unswervingly to have been, could claim him as her own," will be assented to by all who have made a study of Bacon's mind and character. He never faltered in his allegiance to her sovereignty. Intellectually, there never lived a man who was more honest than Bacon. Truth was, in truth, his supreme mistress.

Bacon's inductive philosophy is as little understood to-day as it was in his own time, and has been ever since. Mr. Burke says of it: "He ignores the plurality of causes, and supposes that because the same cause always produces the same effect, the same effect is always produced by the same cause." How such a statement can be made by anyone who has read Bacon's pleadings for his inductive philosophy it is difficult to understand. But this affords only another instance of how little it is understood.

Sir John Herschel, whilst admitting that the Aris-

totelian philosophy had been overturned without Bacon's aid—that he had not even introduced inductive reasoning—yet held that in all future ages he would be recognised as the great reformer of philosophy because of his “keen perception and his broad and spirit-stirring, almost enthusiastic, announcement of its paramount importance, as the alpha and omega of science, as the grand and only chain for linking together of physical truths, and the eventual key to every discovery and every application.”

But Spedding puts the case more clearly in his preface to the *Parasceve*. He says: “It is true that a new philosophy is flourishing among us which was born about Bacon's time, and Bacon's name (as the brightest which presided at the time of its birth) has been inscribed upon it.

‘Hesperus, that led
The starry host, rode brightest.’

Not that Hesperus did actually *lead* the other stars. He and they were moving under a common force, and they would have moved just as fast if he had been away; but because he shone brightest he looked as if he led them. But, if I may trust Herschel, I must think that it is the Galilean philosophy that has been flourishing all these years, and if I may trust my own eyes and power of construing Latin, I must think that the Baconian philosophy has yet to come.” And that is a true statement of the facts to-day. Bacon's system of inductive philosophy has, as yet, never received a trial.

But Mr. Burke goes still further astray, for he states:—

“Professing to take all knowledge for his province, it must not be forgotten that he ignored one-half of it—that half which was a knowledge of himself. For the external world was everything, the internal nothing.

All that Nature revealed was external—nothing that was internal was of much importance. It was as though the mirror which reflected Nature, and the mind that perceived the reflection therefrom, were of no consequence, but that only the so-called external objects of vision had meaning. He was a physicist, not a metaphysician; a man of letters and an artist, not a philosopher. No more a metaphysician than Newton or Locke, and no more a philosopher than Herbert Spencer.

“But his contribution to learning, with all these limitations, lies in directing men’s thoughts to the volume and the value of empirical knowledge and the chief methods by which it might be attained; whilst his principal defect lay in ignoring the world which lies within the mind, the true servant that guides to some extent and yet may lead men to obey that vaster, but in no sense greater, world that lies beyond it. ‘A froward retention of custom is as turbulent as an innovation, and they that reverence old times too much are but a scorn to the new.’ But Bacon, as a philosopher, was in some respects verily a scorn unto himself. For he that ignoreth himself and the mind within him ignoreth all in true philosophy, however much attention he might pay to this in the world of affairs. The philosopher is an egoist in thought but an altruist in practice. Bacon has inverted all this. None the less, he has opened men’s eyes to the world around them, even if he has closed it upon the world which lies within themselves.”

The words in which Mr. Burke clothes his indictment are perilously suggestive: “It was as though the mirror which reflected Nature, and the mind that perceived the reflection therefrom, were of no consequence, but that only the so-called external objects of vision had meaning.”

That Bacon did not consider these of no consequence is made clear from the following quotation from his “*Novum Organum*”: “It may also be asked (in the way of doubt rather than objection) whether I speak of natural philosophy only or whether I mean that the

other sciences—logic, either, and politics—should be carried on by this method. Now I certainly mean what I have said to be understood of them all . . . for I form a history and tables of discovery for anger, fear, shame, and the like ; for matters political ; and again for the operations of memory, composition and division, judgment, and the rest ; not less than for heat and cold, or light, vegetation, or the like.*

Elsewhere he gives a list of thirteen classes of these tables, of which four are: *Tabulæ* concerning animal passions ; concerning sense and the objects of sense ; concerning the affections of the mind and concerning the mind itself and its faculties.

The third chapter of Book VII. of the "De Augmentis" is one long plea for "that half which has a knowledge of himself." The whole argument of the chapter is that the importance of a knowledge of the internal working of the mind, disposition and character of man is as important as a knowledge of the external world—even more important. What can be more completely at variance with Mr. Butler Burke's statement than the following passage which occurs in this chapter ? It refers to the different characters of natures and dispositions—not the common inclination either to virtues or vices, or to disorders and passions, but of those which are more profound and radical. In the consideration of this subject Bacon points out that

"Some are naturally formed for contemplation, others for business, others for war, others for advancement of fortune, others for love, others for the arts, others for a varied kind of life ; so among the poets (heroic, satiric, tragic, comic) are everywhere interspered, representations of characters, though generally exaggerated and surpassing the truth. And this argument touching the different characters of dispositions is one of those subjects in which the common discourse of men (as sometimes, though very rarely, happens) is wiser than books.'

* Chapter CXXVII.

The drama as the only vehicle through which this can be accomplished at once suggests itself to the reader. But in order to emphasize this point he proceeds—

“ But far the best provision and material for this treatise is to be gained from the wiser sort of historians, not only from the commemorations which they commonly add on recording the deaths of illustrious persons, but much more from the entire body of history as often as such a person enters upon the stage.”

Bacon becomes still more explicit. He continues :—

“ Wherefore out of these materials (which are surely rich and abundant) let a full and careful treatise be constructed. Not, however, that I would have their characters presented in ethics (as we find them in history, or poetry, or even in common discourse) in the shape of complete individual portraits, but rather the several features and simple lineaments of which they are composed, and by the various combinations and arrangements of which all characters whatever are made up, showing how many, and of what nature these are, and how connected and subordinated one to another ; that so we may have a scientific and accurate dissection of minds and characters, and the secret dispositions of particular men may be revealed ; and that from a knowledge thereof better rules may be framed for the treatment of the mind. And not only should the characters of dispositions which are impressed by nature be received into this treatise, but those also which are imposed upon the mind by sex, by age, by region, by health and sickness, by beauty and deformity and the like ; and again, those which are caused by fortune, as sovereignty, nobility, obscure birth, riches, want, magistracy, privateness, prosperity, adversity and the like.”

Shortly after follows this remarkable pronouncement.

But to speak the truth the poets and writers of history are the best doctors of this knowledge,* where we may find painted forth with great life and dissected, how affections are kindled and excited, and how pacified and restrained, and how again contained from act and further degree ; how they disclose themselves, though repressed and concealed ; how they work ; how they vary ; how they are enwrapped one within another ; how

° The knowledge touching the affections and perturbations which are the diseases of the mind.

they fight and encounter one with another ; and many more particulars of this kind ; amongst which this last is of special use in moral and civil matters ; how, I say, to set affection against affection, and to use the aid of one to master another ; like hunters and fowlers who use to hunt beast with beast, and catch bird with bird, which otherwise perhaps without their aid man of himself could not so easily contrive ; upon which foundation is erected that excellent and general use in civil government of reward and punishment, whereon commonwealths lean ; seeing these predominant affections of fear and hope suppress and bridle all the rest. For as in the government of States it is sometimes necessary to bridle one faction with another, so is it in the internal government of the mind.*

In his "Distributio Operis" Bacon thus describes the missing fourth part of his "Instauratio Magna" :—

"Of these the first is to set forth examples of inquiry and invention† according to my method exhibited by anticipation in some particular subjects ; choosing such subjects as are at once the most noble in themselves among those under inquiry, and most different one from another, that there may be an example in every kind. I do not speak of these precepts and rules by way of illustration (for of these I have given plenty in the second part of the work) ; but I mean actual types and models, by which the entire process of the mind and the whole fabric and order of invention from the beginning to the end in certain subjects, and those various and remarkable, should be set as it were before the eyes. For I remember that in the mathematics it is easy to follow the demonstration when you have a machine beside you, whereas, without that help, all appears involved and more subtle than it really is. To examples of this kind—being, in fact, nothing more than an application of the second part in detail and at large—the fourth part of the work is devoted.

The answer to Mr. Butler Burke's criticism is complete. If it were necessary to admit for the sake of argument that Francis Bacon could not have written the Shake-speare dramas, it is beyond question that in every respect they answer requirements which he has

* "De Augmentis Scientiarum," Book VII., chap. iii.

† Tabulæ invenendi.

laid down as indispensable to this projected treatise. That he saw the necessity of opening men's eyes to the world which lies within themselves, these quotations from the "De Augustinis" prove.

How difficult must it be then to refuse to take the one step further. Gervinus, in his matchless comparison of the mental characteristics of the great poet and the no less great philosopher, writing in 1849 of the Elizabethan period, before any suggestion had been made of the two sets of works emanating from one brain says:—

"Both in philosophy and poetry, everything conspired, as it were, throughout this prosperous period, in favour of two great minds, Shakespeare and Bacon; all competitors vanished from their side, and they could give forth laws from art and science which it is incumbent even upon the present ages to fulfil."



THE FAUST PUPPET PLAY.

. . . Neither can any man marvel at the Play of Puppets that goeth behind the curtain and adviseth well of the motion."

—"Advancement of Learning" (Book I.).

AS I sat last winter in the perfectly-proportioned auditorium of the Minerva Theatre in Venice, and marvelled at its fascinating puppets speaking, laughing, philosophising with the drollery and seriousness of flesh and blood, my mind reverted to Francis S. Alban and what he says of Puppet Shows.

I fully recognised to do justice to the little theatre (built, by the way, three hundred years ago), and to do his criticism justice, I must see the show from behind.

If the puppets and their play were delightful from the front, an inspection of the heaviest weights hanging upon the smallest strings, the miniature scenery and

properties, dainty wardrobes, the now motionless figures lately replete with life, pendent like Bluebeard's wives by their heads, the sudden unexpected entrance upon the stage of one of the pigmies—the clown valet—hand out to receive my congratulations, and then his side-splitting laughter, as spontaneous as my own, was, if anything, more delightful. Thanks to the skill and amiability of Signor Colla, the Venitian artificer, I am now on the fair way of being as great an enthusiast in Puppet Shows as St. Alban himself.

Like Speed, in *Two Gentlemen of Verona*, I, too, said in Italy :

“O excellent Motion ! O exceeding Puppet !”

As Bacon has wisely said, there is nothing new upon the earth. Puppets and their shows were the recreation of the Egyptians. This Cleopatra in *Anthony and Cleopatra* alludes to when she calls Iras an “Egyptian puppet” (“A. v. S.” ii.). The Greeks hung dolls on wires. The Motion, the technical term in Elizabethan days for the Puppet Show, was at the height of its popularity in Italy in the latter part of the fifteenth century. From Italy, some time or other, it travelled to England, where Shake-speare, Ben Johnson and other writers remark upon it. From England its puppets wandered with other strolling players to Germany, for the German stage, miniature as well as full-sized, owes its origin to England.

One of the most successful Puppet Plays in Germany has been the English Puppet Play of Dr. Faustus. I was lucky enough to see a reproduction of it in Clifford's Inn this last March, produced by a lady, Miss Nussey, of Ilkeley, who translated her play, who made her own puppets, and whose friend, also a lady, manipulated them excellently for the benefit of the Leadless Glaze Charity. We have an independent

witness to the original Faust being English, "quite English, you know," in the old nursery rhyme:—

Dr. Faustus was a good man,
He whipped his scholars now and then.
When he whipped he made them dance
Out of England into France,
Out of France and into Spain,
And back to England once again.

A comparison drawn between Goethe's *Faust* and the *Faust* of the Puppet Play, not altogether to Goethe's advantage, is to be found in J. C. Hedderwick's "Old German Play of Dr. Faust."* He quotes from Karl Simrock, a producer of the play in Germany, whose edition was chosen for the Clifford's Inn entertainment.

"It is," he says, "as rich in genius, invention and execution; and if it is not so profound as a stage play, it is rounder and more effective."

The question naturally arises, whose was the first *Faust* Puppet Play? Its preservation is due to Germany, but its close connection with the tragedy of Marlowe is, according to Hedderwick, quite clear. He says: "Faust's last agonies and maddened cries woke cries that reverberate through the best work of Shakespeare," while he adds, "Without Marlowe indeed Shakespeare might have been impossible."† Goethe is reported to have said of Marlowe's *Faust* that he was "well aware Shakespeare did not stand alone," an ambiguous speech, by the way, of Goethe! Hedderwick says: "Goethe is the only German critic who appears to have formed a just estimate of Marlowe's genius from his *Faust*." It is interesting to find, in the introduction to Dr. Faust, Mr. W. Ward saying: "No play on the subject of Faustus can be shown to have been produced on the German stage before the

* Kegan Paul, p. 15.

† Page 47.

Tragoedia von Dr. Faust, acted by the English comedians at Dresden in 1626, and this was presumably Marlowe's.*

The first entry occurring in Henslowe's Diary about Marlowe's *Faust* has for date 30th September, 1594, but the critics agree in believing the play was performed long before that. "That our old plays," writes Lessing, the first interpreter of Shakespeare to Germany, and a member of the great Secret Brotherhood of which Goethe was also so zealous a member, "really contain much that is English I could prove to you with very little trouble. To name only the best known among them: Dr. Faust has a number of scenes which only a Shakespearean genius was capable of conceiving"—an ambiguous phrase, worthy of Goethe, who plainly states in his Ode of the Secret Brotherhood:—

*Auf Schwiagen und Vertrauen
Ist der Tempel aufgebaut.*

Goethe, in "Wilhelm Meister," delights in remembering how a Puppet Show was the inspiration of his dramatic instincts. In *Wahrheit und Dichtung* he tells us the marionette fable of "*Faust* murmured with many voices in my soul. I, too, had wandered into every department of knowledge and had returned nearly enough satisfied with the vanity of science."

The words in *King Lear* II. ii., "Vanity the Puppet's part," make Goethe's words still more interesting. Hedderwick, p. 17, says: "He (Goethe) speaks also of the play as *bedeutend*, or important, and certainly it was important, in the highest sense, to the world of letters, as it proved, to use an old English phrase, to be the begetter of Goethe's masterpiece."

Following Hedderwick's quotation from Lessing come these most suggestive words:

"Assuming that this old piece was as old as the end

of the sixteenth century, what dramatist of Shakesperian power other than Marlowe was then alive? Whom else was there in England or in Germany to whom one can point?"

Dr. R. M. Theobald and the late Rev. Walter Begley have already fully answered that question in the pages of BACONIANA. They unhesitatingly reply Francis Bacon, and I go further and say if Francis Bacon wrote the "Tragical History of Dr. Faustus" for the full-sized stage, as I have no doubt he did, he was certainly also the author and contriver of the old Puppet Play of Dr. Faustus, of which Hedderwick says: "There is no Drama except Marlowe's Tragedy to which the origin of the Puppet Play can be traced."* To Bacon's interest in the Dukes of Brunswick, whose "strong castle on the Oker" he mentions in his "States of Christendom," I have already alluded in BACONIANA. In the present castle at Wolfenbüttel hangs a small oil picture, the most interesting portrait of all Duke August's, according to the late learned librarian, Herr v. Heineman.

I was complimented by him on choosing it out of all the pictures in his charge, to make a copy of.

Duke August sits in a velvet mantel and cap at a table surrounded by a motley collection of things—a mask, instruments of music, odd triangles and other emblems, a standing crucifix, foils, a tennis bat and a skull. A curtain half drawn exhibits old volumes on a shelf, where also are crucibles. Behind him are seen large globes, a winding stair and a black cat.

"*Faust!*" ejaculated Herr v. Heineman, "before *Faust* was written." Before Goethe's, but not Bacon's, *Faust* was written. Evidently the Rosicrucian Dukes of Brunswick, ardent lovers of English playwrights and actors as we know they were (for the "companions" of

* Page 113.

Shakespeare were acting in Wolfenbüttel as early as 1591 in English), were also lovers of the English tragedy of *Faust*. And so I am the fortunate possessor of a portrait of one of them—he who is said to have collected his first books for the Ducal Library in England in Elizabeth's reign, and he is attired and "*angebildet*" as Dr. Faust himself.

Unfortunately, at the time I was visiting the Ducal Library I had no Faust clue to follow up, but I enjoyed Baconian discussions with the learned V. Heineman, who actually admitted, "You Baconians are pioneers. I allow that you have proved William Shakspeare the player did not write the plays attributed to him, but not that you have proved that Bacon did." With that one great step I had to be content.

It was interesting to learn that the late Edwin Reed, who has done such splendid Baconian work, preceded me at Wolfenbüttel, and had been shown by Herr v. Heineman the MSS. correspondence of Duke Julius August, about the printing and illustrating of his Gustavus Selenus' *Cryptomegices*, printed in folio in 1624. At the age of 64, and in the year 1643, he became Duke.

John Ingram, in his "Christopher Marlowe and his Associates,"* says the drama of Dr. Faustus by Marlowe appears to have been originally put upon the stage by the Lord Admiral's men (Charles Howard, Earl of Nottingham) in 1588, at the Green Curtain, Clerkenwell. It was produced the year the Earl of Leicester died. We know he was supposed to have allied himself to the devil, and that he dabbled in forbidden arts. Was it owing to the play offending the Queen that Marlowe was obliged at this time to go before the Recorder at the Middlesex Sessions and be remanded to Newgate? We have no record of why he was thus under the ban.

* Grant Richards, 1904.

But about this time Mr. Edmund Tylney, of St. John's Gate, the Master of the Queen's Revels, complained to Lord Burleigh that he "mislikes all plays within the city," and explains as his reason that certain players about this period had been accused of referring to matters of Divinity and State. It seems that the Lord Mayor sent for both Lord Strange's and the Lord Admiral's companies, and gave them charge to forbear playing till further orders.

Was *Faust* misliked? Richard Simpson says: "Statesmen wanted the stage to be a mere amusement, to beguile the attention of the hearers from graver matters; the English stage poets felt they had a higher mission—they preached a varied body of philosophy, such as no other pulpit ever equalled." The Play of *Faustus*, as has been wisely said, deals with the spiritual combat of the soul. As to the man Christopher Marlin, Merlin, Marlen, which seem the way the name was more often written than not, he was, as is stated in an early ballad "in his early age a player," and "brake his leg." Not an unlikely accident to happen when children were so much used as flying Mercuries and infant Genii, hoisted up and down in Masques and Pastorals where the machinery was not always immaculate. The Green Curtain was the stage on which the mishap took place, and where the Admiral, Charles Howard, Earl of Nottingham's Company, played *Faustus* later. Wood, in his "*Athenæ Oxonienses*," says of B. Johnson, "He did recede to a nursery or obscure Play-house called the Green Curtain, about Shoreditch or Clerkenwell; * so perhaps that theatre in its first venture trained young actors for the stage.

And now for a link in the chain connecting Francis Bacon most distinctly with the play of *Faustus*, and indirectly with the popular and interesting puppet play.

* Page 600.

That additions were made to the play after Marlowe's death is acknowledged on all hands, which play Dr. R. M. Theobald says had new characters added and "matter of the same quality as the old, and evidently by the same workman,"^o but who they were made by is a mystery. Now in Hedderwick, among "Dramatizations of the *Faust* Legend prior to the appearance of Goethe's *Faust*," is "The Tragical History of Dr. Faustus, as it had been acted by the

Right Honorable the Earl of Nottingham
his servants, Written by Ch: Marloe, London.

Printed by V.S. for *Thomas Bushel*. 1604."

Thomas Bushel! Francis S. Alban's Seal Bearer, and Servant, brave enough and humble enough to boldly declare himself one of those "caterpillars" who were "the cause of his dark eclipse, whose execrable deeds were laid upon his guiltless shoulders."

Thomas Bushel, who tells us he waited "till the pomp of the funeral" was over (save the mark!) and who then returned with "a man" to the Isle of Man, and lived there in a cell like Timon of Athens, and fattened on a diet of herbs and roots.†

That Francis was interested in Puppet Plays we see by the quotation at the head of this article, and what more likely than that arrangements for the printing and publishing of his own were undertaken by his servant Bushel to mask him?

In the "Advancement of Learning" Francis indirectly says more about Puppet Plays; if we read the paragraph carefully we shall see that it is so.

"Chronicles," he says, "represent only grand public actions and external shows and appearances to the people."

Certainly they did so. They were called in Germany

^o See BACONIANA, "Timon of Athens."

† BACONIANA, Vol. III., p. 11.

"*Inventions*," Spectacular displays, preceding, at home and abroad, the plays of Tamerlane and Faust, which dealt with the subtler inward histories of men's lives.

"These Chronicles," this dramatic critic goes on to say, "drop the smaller passages and motions of men and things."

Was this word passage ever used for dramatic work? Certainly it was. In Spain, where the Manager-Author Lope de Rueda introduced racy little episodes of human life and feeling in the common tongue of the people, these were called "*Pasos*" or "Passages." These *Pasos* came from Venice. Italy was the home of most of Rueda's plays.

So much for Passages, now for Motions. *Cokes*. "A Motion! What's that? . . . Pretty, i' faith, what's the meaning on't? Ist an interlude; or what is't? * No, none of these things, but a Puppet Play, as Bacon knew well. That dramatic critic goes on to say:

"But as the Divine Artificer hangs the greatest weights upon the smallest strings, so such Histories (Chronicles) rather show the pomp of affairs than their true and inward springs." Perhaps we who have made Puppet Shows something of a study appreciate this apt remark better than others, for we have seen just how these weights are hung on the tiniest wires for the very object of holding the mirror up to nature, and disclosing the true inward workings of a human soul in its conflict with evil.

And again: "Lives," he says, "if wrote with care and judgment, proposing to represent a person in whom actions both great and small, public and private, are blended together, must of necessity give a more genuine and lively representation, and such is fitter for imitation."

"Lively representations," "Fitter for imitation"; let us understand the full meaning of these words.

° *Bartholomew Fair*, Act V. Scene iii., B. Johnston.

"Chronicles," Bacon admits: "show men in a more grave and prudent light," but "they are," he says, "less admirable Histories"—Histories being the word used at that time on play-bills for plays. The best Histories or Plays, he would have us understand, are "lives of men," that show their thoughts and feelings. These, he tries to make us see, are the best for production or representation in action, or "lively representation," and for "imitation"—*i.e.*, histrionic imitation. Certainly he means no other kind of imitation for, remember, he is speaking of the whole life of a *man*, public and private, not a god.

Now, what Francis Bacon advises that he practises. So I see no reason to doubt that he produced his Passages and Motions that they might "improve mankind in virtue," and that one of these bows used for the making of music on the fiddle of his own and other nations' minds was the Puppet Play of Dr. Faust.

A STAUNCH BACONIAN.

"LIKE IS LIKELY."

THERE is one advantage in the literary world not letting "belief take hold of them" in the matter of Bacon being Shakespeare the dramatist. One who has spent some years in the study of the question can live on his capital. He can bring forward what is old to him and to those who think with him, with full confidence that it will be sufficiently new to most people to make it interesting and useful. Independently of this, too, old things have their own interest. An independent setting of a trite matter has often as much interest as something quite new. *Non nova sed nove* is what makes most things interesting.

When I began the study of this question I was met with the objection, Is there any case like it in all history? Here we have an instance of that curious instinct of our minds to look on as likely whatever has happened before, and to distrust whatever there is no analogy for. “Like is likely.” Well, there is a very striking example in Roman history of an analogous case.

The famous Latin dramatist, Terence, was a Carthaginian slave (B.C. 185—159), brought as a boy to Rome, and belonged to a senator, Terentius Lucanus, who educated him, freed him, and, *more solito*, gave him his own name. Terentius Afer, as he was called to distinguish him, must have had qualities which obtained for him the favour and intimacy of the great. He became intimate with Scipio Africanus the younger, and his friend Lælius, both men of the highest literary powers. They are believed to have ambitioned elevating the Roman popular taste, and imparting instruction how to better harmonise the relations of human life and society. They saw that the stage was the most efficacious means for these ends. As statesmen, they could not themselves come forward as writers of plays, and so they made use of this young freedman, who, for whatever reason, had been admitted to their friendship. This is the theory of those who hold that Scipio and Lælius were the real authors of the six famous comedies of Terence which have come down to us, and which are probably all that were written.

Before Terence was twenty-one the *Andria* was produced. This play is no less remarkable for the purity and elegance of the Latin than for its mature views of human life. This phenomenon, a Carthaginian lad, who, as a boy, had spoken only a language in its syntax and idioms wholly alien to the Roman tongue, now after a few years showing himself a far more perfect

master of a most difficult idiom than any of its previous writers, is as remarkable and suggestive as the country lad Shakspeare, brought up to speak a provincial dialect, soon after his arrival in London producing poems and plays of exquisite literary finish; not only the best English, but the best that had yet appeared, and a "well of English undefiled" for all time to come.

Terence died at the age of twenty-six. Cut off thus early, nevertheless he is commonly supposed to have been the author of the great works bearing his name, which, imperfectly appreciated during his life, went on growing in esteem and influence with posterity, not from being acted, but from being read and studied. As a classic, he is ranked among the highest, with Cicero, Cæsar and Lucretius.

However, the Roman literary world, full of admiration for the works, did not, like our literary world, make an idol of the supposed worker. We have abundant evidence how inclined the best Roman critics were to attribute these plays to Scipio and Lælius. Thus Cicero ("Ad Att." VII. 3) writes: "*Secutusque sum . . . Terentium, cujus fabellæ propter elegantiam sermonis putabantur a C. Lælio scribi,*" "and I followed Terence, whose plays, owing to the elegance of the diction, were considered to be written by C. Lælius." Quintilian ("Instit. Orat.," X. 50): "*Licet Terentii scripta ad Scipionem Africanum referantur; quæ tamen in hoc genere sunt elegantissima,*" "although the writings of Terence are attributed to Scipio Africanus; which, however, in this class (comedies) are most elegant."

That this belief regarding the authorship of these plays strengthened with time, Suetonius declares. Terence himself, in the prologue of the *Adelphi*, expresses himself thus on the matter:—

"Nam quod isti dicunt malevoli, homines nobiles
Hunc adjutare, assidueque una scribere ;

Quod illi maledictum vehemens existimant,
 Eam laudem hic ducit maximam : cum illis placet,
 Qui vobis universis et populo placent :
 Quorum opera in bello, in otio, in negotio
 Suo quisque tempore usus est sine superbia.”

“For as to what these spiteful people say, that great personages help the author and continually compose along with him, that which they think a vehement reproach, he thinks the highest praise : since he pleases them, who please you and all the Roman people : and whose services in war, in peace, in affairs, each one in due season avails himself of without arrogance.”

Montaigne, in his essay entitled “A Consideration upon Cicero,” a few lines from the beginning has the following : “And could the perfection of eloquence have added any lustre proportionable to the merit of a great person, certainly Scipio and Lælius had never resigned the honour of their comedies, with all the luxuriences and delicacies of the Latine tongue, to an African slave ; for that, that work was theirs, the beauty and excellency of it do sufficiently declare ; besides Terence himself confesses as much, and I should take it ill from anyone that would dispossess me of that belief.”

John Davies, of Hereford, writing master, miscellaneous versifier, one of Bacon’s copyists, has been with great probability identified with the “scribbler” on the cover of the Northumberland House MS. (BACONIANA, 1904, p. 138). He must have known the relations between Shakspere the actor and Shakespeare the dramatist. In the dedication of an epigram to the former he calls him “Our English Terence.” This is suggestive. For many years previous to the publication of the epigram (1620) Shakespeare had been better known as a writer of tragedies than of comedies. Had Davies called him “Our English Seneca” (Seneca’s tragedies were then in high esteem), or “Our English

Sophocles," there would be nothing curious about it. Terence was famous for his comedies alone. By calling him "Our English Terence" he may very well have meant to imply that the actor's case was analogous to that of the Roman freedman.

W. A. SUTTON.

EXTENSIVE AUTHORSHIP.

THE Stratfordians contend that Bacon had no leisure in which to write the Shakespeare plays and poems. If that argument be sound, it is certain, *à fortiori*, that he could not have written the other vizarded works specifically claimed in the cipher stories, nor the other writings alluded to but unspecified, although I have ventured to claim that they include writings title-paged to Kyd, Watson, Gosson and Lyly, as well as the "Arte of English Poesie."

We know that Bacon was in literary harness in 1626, the year of his death. At what date he commenced author we know not. The early date at which his education was considered complete (apart from foreign travel), his own notes in the "Sylva," and the testimony of Hilliard, Paulet and Rawley, point to his qualification for authorship at the age of 18, if not earlier still.

These dates would give Bacon forty-eight years within which to produce his literary and dramatic works. To what extent was his time trenced upon?

There were his few years of law study, a few years when he was occasionally employed by the Queen upon her private law business and her confidential and State affairs, and during which she employed his pen in "public writings of satisfaction." In 1594 he appeared

(with the Queen's consent) in the courts for sundry private litigants, but gave up the practice before the year was out.

During the fourteen years 1607—21 he filled an office of profit under the Crown, but that did not prevent him writing and publishing his "Novum Organum" (1620) and other work.

His acknowledged writings, particularly his letters, show that he was a man of great perseverance and pertinacity. A rapid worker such as he was, a master of the art of poetry and style, a man with a remarkable flow of ideas and illustrations, he would write verse—particularly blank verse—almost as rapidly as prose.

Compare Bacon with another facile writer—Dickens. The latter's literary activities extended over thirty-five years, during which period he was also engaged in journalistic work, public readings and foreign travel.

The twenty-five volumes of Dickens' work would compress to about twenty of the size of the "Pickwick Papers."

The works title-paged to Bacon, Spenser, Greene, Peele, Marlowe, Lyly, Kyd, Shakespeare, Watson, Gosson and Nash would also make not more than twenty volumes of the size of "Pickwick." I refer to the extent of printed matter. The set might also include the "Anatomy of Melancholy" and the "Arte of English Poesie;" but for a safer estimate a set of twenty-five volumes would include all the above publications amply and to spare.

It is open to anyone to check, confirm, or refute this calculation. Access to a good public library would be within the reach of most.

Of course letters, speeches, translations, or anything else in the nature of a duplication would have to be excluded from the estimate. A work given both in

English and Latin would only be counted once. "Dido," if included in Marlowe, would be excluded in computing the "Nash" writings.

Biographical introductions, glossarial and other indices, notes, references, appendices, and other editorial trimmings would also be omitted. Perhaps some Baconian will devote an afternoon to the subject. It may help to clear up an obfuscation which has become rather general.

PARKER WOODWARD.

KAINA KAIPIAΔAIA.

THINGS NEW AND OLD:

or,

A Store-house of Similies, Sentences, Allegories, Apophthegms, Adagies, Apologues, Divine, Morall, Political, etc., Collected by JOHN SPENCER, a lover of Learning and Learned Men. London: Printed by W. Wilson and J. Streater, for John Spencer at Sion Colledge MDCLVIII.

THIS is the title of a Folio in which almost every simile, sentence, etc., is Baconian. I find in it many stories and jests, which Bacon himself alludes to, amplified, and bearing his spirit and humour in every word. I am glad to bring the book into notice, that it may be carefully studied and either rejected, or accepted, as one of our great "Quill's" works. I would suggest that John Spencer was given a number of Francis Lord Verulam's private notes, and that he has supplied this work from them. He gives a long list of authors as cited in the collection, amongst whom is Francis Bacon. That the similes and allegories are all manufactured in one man's brain I feel certain, and that man "Bacon." Thomas Fuller writes the Preface, and

alludes to the author as no scholar and lacking in learning, but "always being where the Frankincense of the Temple was offered." Now a John Spencer was director of a company of English actors in 1613 at the *Kurfurst* of Braidensburgh's Court—a man of importance, taking his company to Dresden, Nürnberg, and Regensburg. They played "beautiful comedies and tragedies," danced elegantly, and made lovely music. Are the two John Spencers one and the same man?

Speculum ex Emplorum.

"It is storied of a young Virgin, that at a great Prince's hands, had the choice of three Vessels; one whereof was *Gold*, richly wrought, and set with precious stones; and on it was written, "*Who chooseth me shall have what he deserveth*"; the second was of *Silver*, superscrib'd thus, "*Who chooseth me shall have what nature desireth*"; the third was of *Lead*, whose motto was this, "*Who chooseth me shall have what God hath disposed.*" . . . The Virgin is Man's Soul. The Golden Vessel is the *world's riches*, contentfull enough to an avaritious eye. Too, too many chose this, but being opened, it was full of *dead men's bones*, and a *Fool's bable*, to set them down for very Idiots. . . The Silver Vessel is the lust of the flesh, . . . full of wild fire and an iron whip. . . . The Leaden Vessel is . . . the blessing of God . . . opened it was found to be full of *Gold* and *Pretious Stones*, every one more worth than a world, the unsoiled *graces of God's Spirit*. The Virgin chose this and she was married to the King's Son. . . No matter though it seems lead without, and glister not with outward Vanities, it is rich within, the wealth thereof cannot be valued, though all the Arithmetical Accomptants should make it their design to cast it up" (p. 584).

"The Poets feign, that when Jupiter had made Man,

and was delighted with his own beauteous fabrick, he asked *Momus*, what fault he could espy in that curious Piece? What out of square, or worthy blame? *Momus* commended the proportion, the complexion, the disposition of the lineaments, the correspondence and dependence of the parts; and in a word, the symmetry and harmony of the whole. He would see him go, and liked the motion; he would hear him speak, and praised his voice and expression. But at last, he *spyed a fault*, and asked *Jupiter*, whereabout his *Heart* lay? He told him; within a *secret chamber* like a Queen in her privy lodging, whither they that come must first passe the Great Chamber and the Presence, there being a *Court of guard*, Forces and Fortifications to save it, *shadows* to hide it, that it might not be visible. *There then is the fault* (saith *Momus*) *thou hast forgotten to make a window into this Chamber*, that men might look in and see what the Heart is a doing, and whether her Recorder, the Tongue, do agree with her meaning. Thus Man is the Master-piece of God's Creation, exquisitely and wonderfully made, but his heart is close and deceitful above all things. Had he but *pectus fenestratum*, a glasse-window in his heart, how would the *black devices* which are contrived *in tenebris* appear palpably odious? How would the coals of festring malice blister the tongues, and scald the lips of those who imagine mischief in their hearts? Then it would be seen how they pack and shuffle, and cut, and deal too; but it is a poor game to the *Innocent*. In the meantime, let all such know, that the privy Chamber of the Heart hath a window to God's, though not to Man's or Angel's inspection" (p. 498).

In the "Advancement of Learning" Francis "Bacon" says: "First, therefore, the precept which I conceive to be most summary towards the prevailing in fortune, is to obtain that window which *Momus* did require;

who seeing in the frame of man's heart such angles and recesses, found fault there was not a window to look into them," etc.

"Æsop hath a fable of the two Frogs, that in the time of drought, when the plashes were dry, consulted what was best to be done ; one advised to go down into a deep well, because it was likely the water would not fail there ; the other answered, But if it do fail, how shall we get up again ? Thus Riches are a pit, whereunto we soon slip, but can hardly scramble out. Small puddles, light gains will not serve some, they must plunge into deep wells, excessive profits ; but they do not consider how they shall get out again," etc. (p. 497).

"Bacon" in his "Advancement of Learning" in his "Precept of Knowledge" says :—

"The wisdom in the ancient fable of the two frogs, which consulted when their splash was dry whither they should go, and the one moved to go down into a pit, because it was not likely the water would dry there, but the other answered, 'True, but if it do, how shall we get out again ?'"

"Theodoricus, Archbishop of Colen, when the Emperor Sigismund demanded of him the directest and most compendious way how to attain to true happiness, made answer in brief, thus : 'Perform when thou art well, what thou promisedst when thou wast sick. David did so, he made vows in war and paid them in Peace. And thus should all good men do, not like the cunning devill of whom the Epigrammatist thus writeth : (well Englished) :

'The Devill was sick, the Devill a Monk would be,
The Devill was well, the Devill a Monk was he'" (p. 491).

"There was never any instrument so perfectly in

tune, in which the hand that touched it did not amend something: nor is there any judgement so strong and perspicacious, from which another will not in some things find ground of variance" (p. 365).

Here is a quotation from "The Advancement of Learning" which reads like a piece of the *same* Essay as Spencer's:—

"And now looking back . . . this writing seemeth . . . not much better than that noise or sound which musicians make while they are tuning their instruments, which is nothing pleasant to hear, but yet is a cause why the music is sweeter afterwards. So I have been content to tune the instruments of the Muses, that they may play that have better hands."

Surely the same pen wrote those two paragraphs?

"A cracked bell makes a very harsh sound in every ear; the metall is good enough and it may be was *once well tuned*; it is the *rift* that makes it so unpleasantly *jarring*" (p. 56).

"In the ringing of bells, whilst everyone keeps his due time and order, what a sweet and harmonious sound they make? . . . but when once they jarre and check each other, either *jangling* together, or striking preposterously how *harsh* and unpleasing is that noise?" (p. 58). See "Natural History," p. 42.

"As in chesse-play so long as the game is in playing, all the men stand in their order, and are respected according to their places, first, the King, then the Queen, then the Bishops, after them the Knights, and last of all the common Souldiers. But when once the game is ended, and the table taken away, then they are all confusedly tumbled into a bag and haply the King is lowest, and the pawn upmost. Even so it is with us in this life. The world is a huge Theatre or Stage, whereon some play the parts of Kings, others of Bishops,

some Lords, many Knights, others yeomen. But when the Lord shall come with his angells to judge the world, all are alike, no difference betwixt the King and the peasant, the courtier and the clown; and if great men and mean persons are in the same sin, *pares culpæ, pares pœnæ*, they shall be sharers in the same punishment" (p. 84).

"Men upon earth, as in the game of chesse, supply different places. One is a King, another a Queen, another a Bishop, another a pawn. But when the game is done, and they are shuffled into one bag, in the same they are all alike" (p. 493).

"It is by some observed, that the *Toad*, though otherwise an ugly venomous creature, yet carries a *precious stone* in his head, which for the excellent virtues thereof, is worn in gold-rings and otherwise. Such *Toads*, such ugly creatures, are most of men; they have the excellent *jewell of knowledge* in their heads, they can speak well; O, but they act ill, they live not according to *that knowledge*" (p. 213). See Bacon's "Physiological Remains," p. 101.

"When children meet with *primroses* . . . in the way, then they loyter on their errands, bring night home, and so get the displeasure of their parents. . . . Thus, God hath sent all of us abroad into the world, and we are every day travailling homeward; . . . if we meet with pleasures, they should only pleasure us, by putting us in mind of those pleasures which are at God's right hand for evermore; or else to scorn them, as worse than trifles, and to look upon them as *pull-backs*, in the waies of God and goodnesse" (p. 206). Is this the origin of "the primrose path of dalliance"?

"There is a fable how that inconstancy would needs have her picture drawn, but none would undertake it,

because her face and shape altered so often. But at length Time took a pencill in hand and because he had no other table to do it upon, he printed her picture upon Man. And most true it is that all men and women since that time, have had too much of her resemblance, and too too many men have her very face to the life; . . . they are constant in nothing but inconstancy, they have their gales of devotion, their breathings of love, one while; at another time when the fit is upon them, then there's nothing but lumpishness of spirit, and dulness of affection; now faithful to their promise; anon, fallen off, for one by-respect or other" (p. 228).

Spencer gives Bacon's twenty-ninth Apophthegm *exactly*, only calls the hero of it *Walsingham!* Bacon calls his Apophthegms "New and Old."

"Universities are the Nurseries of all sorts of learning" (p. 219).

"Thou must read diligently, confer often, observe daily." "Reading makes a full man, Conference a ready man, and Writing an exact man" (*Ibid*). (See letter to Earl of Essex, "Resuscitatio," p. 8, Part I. "Lettera.")

"It is usually so that the vain-glorious man looks upon himself through a false glasse, which makes everything seem fairer and greater then it is, and this *flatulous* humour filleth the empty bladder of his vast thoughts, with so much wind of pride, that he presumes, that fortune, who hath once been his good mistresse, should ever be his hand-maid. But let him know that the wings of *self-conceit*, wherewith he towreth so high, are but patched and pieced up of borrowed feathers, and those impeded too, in the soft wax of uncertain hope, which upon the encounter of

every small heat of danger, will melt and fail him at his greatest need. For fortune deals with him as the eagle with the tortoise. . . . It would be therefore good advice that in the midst of his prosperity, he would think of the world's instability, and that fortune is *constant in nothing but inconstancy*" (p. 336). See Bacon's "Psalms Translated," p. 23, Psalm 104, *re moon's inconstancy*.

It is important to note Essex's answer to Francis's letter already alluded to. In Spencer's Apophthegm the wings are called "of self-conceit." Essex answers, "I never flew with other wings than *Desire to Merit*," adding, "And till her Majesty, that knows, I was never bird of prey, finds it to agree with her will and her service that my wings should be *imped* again, I have committed myself to the —."

"In Spencer's Simile the *Eagle* is introduced, and also the statement that the wings are "*imped*," which in Bacon's acknowledged letter are omitted.

Bacon, in his "*Scala Intellectus*," speaks of the eagle-stone, and of a "sound heard from withinside of its solid body," which cryptic saying is explained in "New and Old."

"The naturalists observe that the Eagle building her nest on high is much maligned by a kind of venomous serpent, called *Parias*. . . . The Eagle out of a naturall instinct, keeps a kind of *agath stone* in her nest, which being placed still *against the wind*, preserveth her young ones from infection" (p. 314).

"As the serpent is charmed by music so possibly the sound emitted by this wind instrument offends by discordant sound. It is all an allegory and refers to Vain-glory and the 'noysome breath of Man's flattery and commendations.'"

The clown *Feste*, in *Twelfth Night*, calls Olivia "*Mouse of Virtue*." Why?

"*Pierius Valerianus* in his book of Egyptian Hieroglyphicks, maketh mention of a kind of *white Mouse*, called an *Armenian Mouse*, being of such a cleanly disposition, that it will rather die, than be any way defiled, so that the passage into her hole being besmeared with any filth, she will rather expose herself to the mercy of her cruel enemy, than any way seek to save her life by passing so foul an entrance" (p. 467).

"The Violet is poor in shew, grows low by the ground, and hangs the head as willing to live unseen, yet is never out of the way of preferment—is still upon the advance" (p. 271). Shake-speare's Sonnet 99 speaks of the *forward* Violet.

"Like drums and trumpets and ensigns in a battel which make a noyse . . . and act nothing; their friendship in pretence and compliment that can bow handsomely and promise emphatically and speak plausibly and forget all. But a true, reall, active friend whose words are the *windows* of his heart . . . such a friend is rare and hardly to be found."

Compare Biron's speech in *Love's Labour's Lost*, Act V. sc. ii.: "Mistress, look on me; behold the window of my heart," in reply to Maria, who says, "At the twelvemonth's end I'll change my black gown for a *faithful friend*."

"Popular men are no sure mounters for your Majesty's saddle . . . Lord Hobart . . . is no statesman but an economist, wholly for himself. My lord of Salisbury hath a good method if his ends had been upright. God ever preserve your Majesty," etc., says Francis Bacon. And in Spencer we find:—

"It is heartily to be wished, that all such as profess themselves to be Christians, would learn so much of

the Heathen as not to raise themselves by the aim of others, to make use of that weaker brother as a stirrup to mount them into the saddle of their so much desired greatness . . . always remembering that of our English Solomon (King James), honesty will prove to be best policy in the end."

"When we pluck down a house with intent to new build it, or repair the ruins of it, we warn the inhabitants out of it, lest they should be soyled with the dust and rubbish, or offended with the noise, and so for a time provide some other place for them; but when we have new trimmed and dressed up the house then we bring them back to a better habitation. Thus God, when he overturneth this rotten roome of our flesh, calleth out the Soul for a little time, and lodgeth it with himself in some corner of his Kingdom, but repaireth the breaks of our bodies against the Resurrection, and then having made them decent, yea glorious and incorruptible, he doth put our Soules back again into their acquainted Mansions" (p. 176).

When Francis Bacon saw marble statues brought from Greece and Rome by Thomas Howard or Lord Arundel restored and placed in his garden he said :—

"We have here a type of the Resurrection."

As a reason why such a religious book as Spencer's should be supposed to be Bacon's, I quote our "Quill's" own words :—

"It is allowed even in divinity that some interpretations, yea, and some writings have more of the eagle in them than others, but taking them as instructions for life, they might have received large discourse, if I would have broken them and illustrated them by deducements and examples.

"Neither was this in use only with the Hebrews, but it is generally to be found in the *wisdom of the more*

ancient times; thus as men found out any observation that they thought was good for life, they would gather it, and express it in parable, or aphorism, or fable. . . .

“When the example is the ground, being set down in an history at large, it is set down with all circumstances, *which may sometimes control the discourse thereupon made*, and sometimes supply it as a very pattern for action.”

Bacon found fault with preachers not being interesting or good enough in his day, so it is more than likely he provided these similes from sources “New and Old”—in other words, “Ancient and Modern”—to supply the clergy with both subjects and illustrations in very truth, “that they may be applied to a more Divine use.”*

ALICIA A. LEITH.

SHAKESPERE'S RING.

AMONG other relics at Stratford-on-Avon is Shakespeare's seal ring. The design that it bears is reproduced on the cover of Green's “Shakespeare and the Emblem Writers,” but Green offers no explanation of its meaning.

From the rough facsimile herewith it will be seen that the initials W. S. are linked together by a tasselled cord twisted into the form of a clover leaf. It does not appear to be generally known that this design was a mystic emblem of the Deity employed sometimes as a talisman. The same emblem was popular as a “trade-mark” among continental papermakers, and in all probability also among other craftsmen. M. Briquet in

* “Advancement of Learning”: Aphorisms by Solomon the King.

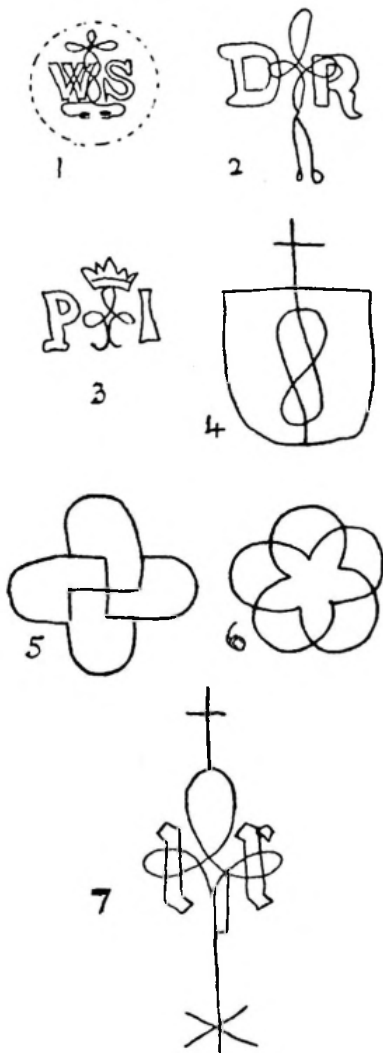


Fig. 1, Shakespeare's Ring. Figs. 2 to 7, Continental Watermarks.

his "Dictionary of Watermarks"* gives many examples but offers no explanation for their appearance. There seems little doubt that the emblem on Shakespere's ring is of Gnostic origin, and that under the name of Solomon's Knot it represented the Divine Inscrutability. Great ingenuity was exercised in the designing of these knot emblems. Sometimes one meets with them in the form of a cross, but more often that of a trefoil. Occasionally the *svastika* was worked in, and in fig. 6 it will be seen that the device consists of three trefoils forming a five-rayed star—an emblematic triumph that must have afforded a ripe satisfaction to the designer.

Why this mystic symbolism is found among watermarks has been explained elsewhere,† and it is unnecessary to pursue it here. But the fact that identical symbolism is found on Shakespere's ring is not without its bearing on the vexed problem of Shakespere's education. While on the one hand it might be used as an argument against the "uneducated clod" theory, on the other it may be maintained that the jeweller who made the ring was responsible for its form. That the design itself was originally mystic is sufficiently obvious.

HAROLD BAYLEY.

FRANCIS BACON AND THE USE OF CYPHERS.

WITH the exception of Marginalia and "books received," the February number of "New Shakespeareana" consists entirely of a further chapter of the autobiography of Dr. Appleton Morgan.

The chapter commences with an attack in the

* *Les Filigranes* (Quaritch).

† "A New Light on the Renaissance" (Dent).

writer's most forcible style on those poor deluded creatures who can believe in the possibility of Bacon having used cyphers. Dr. Morgan says :—

“Surely if there are Shakespearean scholars—fully equipped and accurate scholars as they are—who are so mentally constituted as to believe that these great transcripts of not only Nature and of the human heart, but of current and local material, are mere adjustments of text to a lot of ciphers or acrostic signatures of Francis Bacon, or anagrams or witches' palindromes—surely these fully equipped scholars should not be surprised that other Shakespearean scholars quite as fully equipped, perhaps, as themselves, are so obsessed with contempt for what seems to them (possibly from some congenital incapacity) mere childishness and puerile folly, that they decline to discuss the matter with them at all !”

That exactly represents the mental attitude of Mr. Sidney Lee, Canon Beeching, and other Stratfordians of that ilk towards those who claim that there is a problem to be solved involving the authorship of the Shakespeare plays. But Dr. Morgan waxes stronger in his denunciation of those who venture to differ from him on the subject. He continues :—

“And so the real and earnest study of the authorship problem is handicapped always by the callow and half-baked, if not absolutely ignorant or crazy, persons who seize on the apparent paradox of something ‘going about in other's name’ to keep the Baconian theory, which is entitled to serious examination, in the light of a gibberish to make the unthinking laugh and the judicious grieve.”

The late Mr. Churton Collins could not have used stronger terms about Baconians, so apparently his his methods are justified ; or is it that two wrongs do not make a right ?

And again :—

“But the most elaborate and, if possible, the most ridiculous of all, came in a big quarto at a big price, ‘Some Acrostic Signatures of Francis Bacon. Now for the first time discovered by Herbert Stone Booth !’”

Mr. Stone Booth can defend and is defending himself from his critics on the other side of the Atlantic. On this side there have been two serious criticisms of the work—one which appeared in the *Library* for October, 1909, by Mr. W. W. Greg, and the other in the *Cornhill* for January, 1910, by Mr. W. H. Pollock. Neither of these criticisms, however, deal with that which is the basis of Mr. Booth's contention, namely, that the recurrence of the acrostic signature in the same position time after time and arrived at by the same process cannot be the result of chance, and must be attributed to design. It is not a problem of occurrence but of recurrence in the same place.

Dr. Morgan would probably characterize in equally strong terms Mr. Tanner's discovery that the lines, "To the reader," prefixed to the first folio edition of the Shakespeare plays is a code or table of numbers, and that the year 1623 was specially chosen for its production on account of the marvellous use which could be made of the numbers 1, 6, 2, 3 and 1623 in connection with that table, and yet those are stubborn facts, and before many months, if not weeks, have passed this will be proved beyond the shadow of doubt.

Enough of Mr. Tanner's work to prove the validity of his discovery has been, and is being, submitted to eminent mathematicians and literary men for their examination. It is placed in the hands of each with the request that they will prick the bubble if there is one. There is no limit placed upon the time which they may take to do this. Not one of them has even leanings towards the Baconian theory. They will constitute what the Editor of the *Observer* stipulated for, namely, "an adequate committee" for the investigation of a subject so important. When their labours are completed they will meet together as a Committee, it is hoped, under the presidency of a Judge of the High

Court. When the names are announced their award must be accepted as conclusive on the points at issue. This will be far and away the most important contribution to the authorship problem yet published. It may not prove that Francis Bacon wrote the plays, but it will place beyond doubt the fact that the name William Shakespeare is arrived at by the most marvellous arrangement of letters in the English or any other language—that if a letter be taken from it or its position altered, a delicate piece of mosaic work would be irretrievably spoilt—that the name is constructed to carry in it the name of Francis Bacon and the year 1623, and much more besides.

Francis Bacon was probably the greatest master of cyphers who lived in a period when elaborate cypher writing was studied as a fine art in every court in the civilised world. This will be proved from work quite distinct from that of Mr. Tanner. What will Dr. Morgan say when he learns the truth about the construction of the Sonnets, the Essays, and the *Sylvarum*? There is a sentence in Rawley's introduction to the latter which appears to have escaped the notice of Baconians. At any rate, only one man has fathomed its meaning.

"I have heard," says Rawley, "his Lordship say also, that one great Reason, why he would not put these particulars into any exact Method (though he that looketh attentively, shall find that, they have a secret order) was," &c. When that secret order is made known there will be no further discussion as to the authorship of the Shakespeare plays. There is a medal designed by J. Dassier, a Swiss, in memory of FRANCIS BACON. On the reverse side is an emblematic representation with the motto, *NON PROCOL DIES*.

NOTES.

MR. JUSTICE DARLING was one of the guests at the annual dinner of the Playgoers' Club, held on the 20th March. Mr. H. B. Irving and other good Stratfordians were there in force. They must have felt uncomfortable when they heard the witty judge, in speaking of the proposed Shakespeare Memorial, say: "Yet he was afraid that after they had, perhaps, built a monument of the size of St. Paul's it might be discovered that they had erected it only to commemorate an old lawyer who used to be Lord Keeper in the time of Shakespeare, and who was not considered quite the most creditable, though absolutely the most clever, member of the profession of that day."

It is a minor point that Shakespeare was lying in his grave when Bacon was made Lord Keeper, a position which he only occupied for a few months. But on what evidence Mr. Justice Darling makes a comparison with the other lawyers of his day to the detriment of Bacon it is difficult to understand. It is gratifying to find that some of the editors of text books are beginning to emancipate themselves from the effect which Macaulay's prejudice and inaccuracy has surrounded them. In an introduction to Bacon's "Henry VII.," published by the Cambridge Press, the writer says:—

"But it is due to the memory of so great a man to record that the latest and most complete examinations into his whole conduct prove that neither in one case nor in the other does Bacon deserve the blame which has been cast upon him. He was desirous to serve Essex so long as he could be true to the calls of friendship without being false to his higher duty as a citizen. And in his office of judge the faults which he admitted were faults of his age and not of the man. He did no more than fall in with a prac-

tice which had prevailed for generations and concerning which every judge on the bench was as guilty as himself. No instance can be pointed out among his judgments where justice was warped by his favour to either side, nor in connection with which anyone has ever risen to say that Bacon's decision was bought."

THE following note is from *The Globe* :—

"GOOD IN PARTS."

"Shakespearean students who would agree in scorning Bacon's authorship of the plays do not always agree in recognising Shakespeare's. Thus Sir Edward Clarke has been declaring in the *Times* that of the 350 lines in the five scenes of the last act of *Julius Cæsar* no fewer than 336 are the clumsy work of another hand, and are 'at a dead level of dulness, without a single gleam of elevation of thought or distinction of phrase.' This does seem rather sweeping, and Sir Herbert Beerbohm Tree points to the farewell of Brutus to Cassius as worthy of Shakespeare, while Mr. Justin Huntly McCarthy denies the dead level of dulness, and refers to two fine passages, one being the speech of Brutus :—

'O that a man might know
The end of this day's business ere it come !
But it sufficeth that the day will end
And then the end is known.'

This is certainly 'the speech of a poet.' Adding Sir Edward Clarke's own concession that the eight lines beginning 'This was the noblest Roman of them all' could be written only by Shakespeare, the end of *Julius Cæsar* begins to look less weedy."

Shakespearean students will continue to flounder about in the meshes of their criticisms until they realize what is the key to the position. Then the rough places will be made plain.

THE Rev. S. Baring-Gould has recently been reviewing the second volume of the "Literary History of the English People from the Renaissance to the Civil War," by M. Jusserand. The following choice extracts may well justify Mr. G. G. Greenwood in his assertion that the real defamers of Shakespeare are they of the orthodox creed :—

"Shakespeare placed no value at all on his plays. He took care to have his *Venus and Adonis* and *The Rape of Lucrece* published, after having been carefully revised by himself, in his lifetime; but he flung his masterpieces of dramatic art to the players, and concerned himself in no way about their future. He wrote for the stage because he wanted the money wherewith to buy a coat of arms some land, and be able to write himself "a gentleman." That his future fame depended on these compositions and not on his metrical pieces that he printed never entered his head. He despised them; and the reason why he despised them was because they were written to please the vulgar. We have only to look at the Elizabethan drama, which drew crowds to the theatres and was intensely relished, to understand this. The English theatre-going public demanded plenty of blood and thunder. And not only did the vulgar demand plenty of atrocities performed before their eyes, they could hardly appreciate fun that was not coarse. Shakespeare despised his audience for insisting on these things, and despised himself for inserting them, and despised his dramas because they included them. But he wanted money to buy a coat of arms, and to be able to subscribe himself *Armigero*, like Justice Shallow, and so he lowered his genius to cater to the public taste.

"What Shakespeare thought of the people who crowded the theatres may be judged from the scorn he pours upon the "common people" in *Julius Caesar*, and, above all, in *Coriolanus*. And it was because he was thus standing high above them, and yet had to debase himself to suit the exigencies of the time and the depraved taste of the multitude, that he held his plays so cheap.

What must I say ?

I pray, sir ?—Plague upon 't ! I cannot bring
My tongue to such a pace.

“Coriolanus might say this, and Shakespeare admired
him for it, but he could not act like him.”

To assert that the man who wrote the immortal
dramas did not know their value is to assert a paradox.
Probably language never reached a greater height than
in the words of Romeo spoken over Juliet's dead body—

Shall I believe

That unsubstantial death is amorous
And that the lean abhorred monster keeps
Thee here in dark to be his paramour ?

And yet the Rev. S. Baring-Gould would have us
believe that the man who wrote those lines knew not
their value !

The *Gazette* of Montreal of the 26th of March con-
tains a long account of a paper the subject of which
was “Shakespeare (?)”—“a problem . . . involving
. . . the crowning glory of all literature,” which he
described as a most intricate and far-reaching question.
Mr. Baylis dealt at considerable length with the extra-
ordinary make-up of the folio edition, designating the
paging as fantastic and suggestive. He pointed out
that in the second Folio of 1632 and the third of 1664
“each page is a duplicate of the same page in the 1623
Folio, beginning and ending with the same words and
repeating even the same apparent errors of pagination,
spelling, bracketing, and hyphenation of the text.”

It is curious that the figures contained in the year
of the second are the same as those of the first Folio
—1623—1632, and the year of the third Folio has the
last two figures of the year of the previous issue doubled
—1664. There is a Dutch book of emblems printed in

Amsterdam and published in 1624. On the page preceding the title-page the work is thus described—

Iohannis de Brunis I.C.

ZINNE-VVERCK.

In the Emblem VIII. on page 57 three barrels are to be seen as the most prominent objects in the picture. On one is written 1623, and on each of the other two are two crossed keys. This clearly is intended to convey the idea that the key is 1623. The question naturally follows: Key to what? Mr. Tanner's discovery provides an abundant answer.

Proof, which exists, of Francis Bacon's connection with some of the emblem writers of his period, especially Jacob de Bruck and Jacob Bornitius, has yet to be made public. I. Baudoin was the translator into the French language of the first edition of Bacon's "Essays," published in 1626. In 1638—1639 a collection of emblems was issued under his name, entitled, "Recueil d'emblèmes divers avec des discours moraux, philos. et polit," with 137 illustrations by Isaac and Marie Briot. In the preface thereto the author says: "Le grand chancelier Bacon m'ayant fait naitre l'envie de travallier à ces emblèmes . . . m'en a fourni les principaux, que j'ai tirés de l'explication ingénieuse qu'il a donnée de quelques fables, et de ses autres ouvrages."

The Caxton Publishing Company state that the most important event in the present publishing season will be the issue of the Caxton edition of Shakespeare's works. They state that it has been six years in preparation, and has been edited by Mr. Sidney Lee, whose name—save the mark!—"is a guarantee

for the last word in Shakesperean interpretation." Mr. Lee is stated to have associated with him a singularly brilliant company of critics.

"The last word" appears to be a favourite expression of the Stratfordian. Canon Beeching, who is one of this singularly brilliant company of critics, in his feeble and futile reply to Mr. Greenwood's "Shakespeare Problem Re-stated," claims that the last word as to the contention that Bacon was associated with the production of the Shakespeare plays must rest with the man of letters. Now it is grandiloquently announced that the last word in Shakesperean interpretation rests with Mr. Sidney Lee. Well, it may be stated with confidence that neither of these distinguished literary men will be associated with the last word which will be said on this subject. Blinded by prejudice they ignore facts, and therefor substitute fiction. Stumbling along in the dark, they seek to cover the insufficiency and incongruity of their conclusions by loudly proclaiming their infallibility. When that day arrives in which a later word than the now much-vaunted "last word" will be spoken, over the names of Mr. Sidney Lee and Canon Beeching as Shakesperean critics will be written as an epitaph the work "Tekel."

Dr. Appleton Morgan, in the chapter of this autobiography elsewhere alluded to, pays a high tribute to Richard Grant White, whom he pronounces without hesitation to be the most brilliant Shakesperean scholar that ever lived. He also speaks of his friendship with Dr. R. M. Theobald in warm terms, but when he describes him as "now in his ninetieth (1909) year 'the grand old man of the Baconian camp,'" he adds ten years to his age, for Dr. Theobald is only eighty. Those who know the venerable Baconian will cordially agree with Dr. Morgan when he writes:—"Certainly Dr. Theobald is

a ripe scholar, who has not only taken all the classics, but all mathematics and logistics and music, and as nearly as any one man ever came to it—everything for his province.”

Mrs. Cooper-Oakley is one of those students that are not content to drift down the main stream of inquiry, but is an indefatigable explorer of literary back waters. Her “Mystical Traditions” is marked by the same care and scholarship that distinguishes “Traces of a Hidden Tradition.”

The second half of her new book is devoted to cipher writing, and many very interesting facts are brought into prominence. It is pleasant to find that much of the bread which the Bacon Society has been throwing for years past upon the waters is now beginning to return, for Mrs. Cooper-Oakley makes special acknowledgments to the works of Mr. Wigston and other Baconians. One of the prettiest examples of cipher writing to which she draws attention is that occurring in the preliminary verses of the Olivetan Bible, which contain the cipher message :

Les Vaudois, peuple evangelique
Ont ce mis thresor en publique.

It will be seen that this information is spelled out by the initial letters of the lines :

Lecteur entends, si verite adresse
Viens donc ouyr instamment sa promesse
Et vif parler ; lequel en excellence
Veult asseurer nostre grelle esperance
Lesprit Iesus qui visite et ordonne
Noz tendres meurs, ici sans cry cstonne
Tout hault raillart escumant son ordure.
Remercions eternelle nature,
Prenons vouloir bienfaire librement
Iesus querons veoir eternellement.

The book contains a valuable general bibliography of

the subject and should be in the hands of every student of literature. Copies of "Mystical Traditions" (4s.) may be obtained from the Society's offices.

Mr. G. G. Greenwood, M.P., will shortly publish a reply to his critics under the title of "The Vindicators of Shakespeare." The articles which appeared in the *Nineteenth Century* for August, 1909, by Sir Edward Sullivan, Bart., on "Francis Bacon as a Poet," and by the Rev. Canon Beeching styled "A Last Word to Mr. George Greenwood," are dealt with in this volume. Mr. Greenwood was refused the right of reply by the editor of the *Nineteenth Century*, and has chosen this method of effectually vindicating his position. The book is written in Mr. Greenwood's well-known vigorous style, and after a perusal any impartial reader will be compelled to admit that his opponents are utterly discomfited.

CORRESPONDENCE.

TO THE EDITOR OF "BACONIANA."

[THE following Latin rendering of the well-known hymn,

"Awake, my soul, and with the sun,
Thy daily course of duty run,"

is, I venture to think, worth printing in BACONIANA, as the work of one of our members. It may be useful as a specimen of the "colossal ignorance" frequently attributed to us by Shakspeareans—ignorance not only of Elizabethan literature but of classics also. We think that no English writer could have translated this poem into Latin—every word and every phrase in purest classic phraseology—unless he was a good classic, and familiar with the best types of classical literature. Mr. William Theobald's book on the *Classic Element* in Shakespeare proves him to have been equally gifted in both sides of Shakspearean literature. He died at Budleigh Salterton about two years ago. R. M. T.]

"AWAKE, MY SOUL."

Ut Sol ætherios avet instaurare labores
Sic mihi mens alacer sit, similisque suæ.
Nec matutinâ tardus sim surgere in horâ,
Assolita at cupidus solvere sacra Deo.

Sit mihi mens semper venturæ conscia mortis,
 Sic nox quæque fluat, sic sine late dies ;
 Sitque mihi studium ut crescant commissa talenta
 Judicum ut Domini mitius inveniam.

Sit morum mihi, sit sincera modestia linguæ,
 Neve onus occultum nequitiae timeam ;
 Omnia secreti bene scit penetralia cordis,
 Omnia cognoscit mente reposita Deus.

Eja age, rumpe moras ; mi Cor, nunc collige vires ;
 Angelicos cœtus liber ut introam ;
 Qui laudes celebrant per sæcla sequentia mundum
 Rite gubernantem nocte dieque Deum.

Laudatus mihi sit semper, qui tempore noctis
 Me salvumque tenet, meque simul recreat ;
 Ætheriasque iterum quando surrexero ad auras
 Det vitâ aptatâ perpetuâque frui.

Te, Pater, O, solum Te matutinus adoro ;
 Sol ror em ut delet, criminis aufer onus ;
 Dirige consilio cæcæ primordia mentis,
 Et semper pectus compleat aura Tui.

Dirige Tu cursum ; mihi Tu semper comes esto,
 Ceu res gestandas consiliumve parem ;
 Si duce Te potero superare pericula vitæ
 Nominis ergo Tui gloria major erit.

Collaudate Deum, manibus qui sustinet orbem,
 Quos terra innumeros proteget alma sinu ;
 Vos quoque, Vos animæ, quibus est cœlestis origo,
 Spiritum et Unigenam et concelebrate Patrem.

TO THE EDITOR OF "BACONIANA."

DEAR EDITOR,—In my article "*Merry Wives of Windsor*" (BACONIANA, Vol. VI. p. 205) I give the key to Shallow's identity. I have found a further link in the chain of evidence.

Rudder, in his "*History of Gloucestershire*," says: "Sir Ellis Hicks was made a Knight Banneret, Edward III., and had *three fleurs-de-lis* given him for his arms on account of his bravery and taking a pair of colours when in service of the Black Prince." So his descendant, Baptist, bore white laces in his old coat, 300 years old (*M. W. W.*, Act. I. sc. i.).

Rudder also says moneyed Baptist owed his great dealings with the Court (in rich silks from abroad and "other commodities") to the interest of his elder brother, Michael, Law

Secretary to Burleigh, and endeared to Robert Cecil—a fact hardly likely to have endeared himself or his family more to Francis Bacon. Yours truly, ALICIA A. LEITH.
10, Clorane Gardens, Hampstead, March 3rd, 1910.

The Shakespeare Sensation.

TO THE EDITOR OF "BACONIANA."

SIR,—Much honour is due to Dr. C. W. Wallace for his "Shakespeare Discoveries," but he is pressing the significance too far in suggesting that Shakespeare paid Montjoi, his landlord, the compliment of naming after him the French herald in *Henry V.* Shakespeare drew the material of *Henry V.* from Holinshed's "Chronicles," and Montjoi, the French herald, is not a dramatic fiction, but an historical character mentioned many times by Holinshed. Yours truly,
March 1st, 1910. HAROLD BAYLEY.

TO THE EDITOR OF "BACONIANA."

DEAR SIR,—In looking through some old books at the British Museum I came across the following rather amusing sentence in "The Beauties of England," printed in 1767, and after reading it perhaps you will agree with me in thinking the writer is the only person who has ever had the temerity to call our great philosopher *a curiosity* :—

"It is impossible to visit St. Albans without thinking of the great Francis Lord Bacon, Baron of Verulam, who is allowed to have laid the foundation of most of the modern improvements in sciences, and was born at Gorhambury, near this place.

"In this county, at Abbots Langley, was also born Nicholas Breakspear, who for his great learning was raised to be Pope, by the name of Adrian IV. These two curiosities in the human race may atone for the want of other natural curiosities in this county, of which there are not many," etc.

This last paragraph shows the name of Breakspear to have been a familiar one to the ears of Francis Bacon, and a slight change makes it into the pseudonym we would fain prove he used. Yours truly, A. C. BUNTEN.

TO THE EDITOR OF "BACONIANA."

CAN any reader of BACONIANA tell me who is the Dr. Arthur Bacon alluded to in a footnote on page 80 of "Sir Thomas Brown" in the Men of Letters series, edited by Edmund Gosse?
A. A. LEITH.

TO THE EDITOR OF "BACONIANA."

SIR,—A copy of "Histoire Naturelle de Mr. Francois Bacon," published in Paris in 1631, has recently come into my hands. In speaking of the work, neither the late Rev. Walter Begley, in his "Nova Resuscitatio," nor Mr. Granville Cunningham, in his article which appeared in BACONIANA, refer to what appears to me to be a curious reference in the "Epistre" prefixed to the work to which the initials D. M. are added, to Francis Bacon's visits to France,

It commences, "Ce Chancelier, qu'on a fait venir tant de fois en France, n'a point quitté l'Angleterre avec tant de passion de nous découvrir ses merveilles que depuis qu'il a sceu le rang dont on avoit reconnu vos vertus." The words "fait venir"—literally, "made to come"—may be roughly translated "fetched" or "brought." The "Epistre" is addressed to Monseigneur de Chasteau-neuf, who, Mr. Cunningham pointed out, was Ambassador Extraordinary to England in 1629-30. Can it be that the correct translation of the passage would be "The works of this Chancellor which have been fetched so many times into France," etc.? I should be glad if someone better acquainted with old French than I am would clear up this point.

March 12th, 1910.

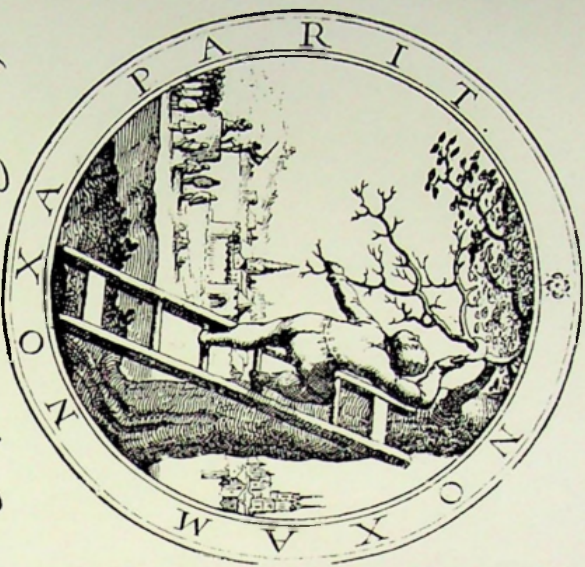
KINGSMILL LONG.

TO THE EDITOR OF "BACONIANA."

SIR,—Can any of your readers inform me whether there were translations into Spanish of any of Francis Bacon's works prior to the year 1640? The catalogue of the British Museum does not contain any reference to such. In the country of Cervantes, Quevedo, Lope, and Calderon, one would expect to find that an attempt was made to give their readers some opportunity of perusing, in the native tongue, some of the great Englishman's works.

H. T. BURNSIDE.

Figure I.



*Ampulatae sic parvos ramos, non utilis lignum
Mora vitis in integras parvum fecerat.
Descendenda mali est quavis occurrat: ne forte
Invalcant longae, cumina feda morae.*

Figure II.



*Non secus ac ventus cum arboris fructibus arbor,
Deperditur, quavis cubitana fracta rotat
Sic regni molae cum perivitibus laeva tabacit
Iura quos proceras sine sine hinc legunt*



Figure III.



Figure IV.

THE ARGUMENT

*Marysadoth present herself before
King Charles, and in his presence is baptized:
Also doth Senapso fight w'sfore,
By whom such hardie feats are enterprised,
That Aramant therewith molested fore,
Is by Sobrino finally aduised,
To make a challenge on Rogeros head,
To end the troubles that the marre had bred.*



Figure VII.



Figure VIII.



Figure IX.

Figure X.



THE
GENEALOGIES
RECORDED IN THE SA-
CRED SCRIPTURES, AC-
cording to every FAMILY
and TRIBE.

WITH
The Line of our Saviour IESVS
CHRIST obserued from *Adam*
to the blessed VIRGIN
MARY.

By

I. S.



CVM PRIVILEGIO.



Figure XI.



Figure XII.



Figure XIII.



Figure XIV.



BACONIANA.

VOL. VIII. *Third Series.* JULY, 1910.

NO. 31

THE **A A** HEAD-PIECES.

THE remarkable use which, in the latter part of the fifteenth and during the sixteenth centuries, was made by printers of emblematical head-pieces and tail-pieces has frequently been treated of in the pages of BACONIANA,* but attention does not appear to have been drawn to a family of head-pieces in which a light **A** and a dark **A** form the principal feature. I have searched diligently through many hundreds of books, printed between the years 1560 and 1650, which have passed through my hands during the last few years, with the result that I have found nine variants of the design. In seven of these the same block appears to have been used in various books; in two cases two blocks have been made slightly differing in size.

In drawing attention to this device I do not profess

* See Vol. II., page 317 ("Bacon's Essay of Pan and the Hieroglyphic Tail-piece of Pan"); page 370 ("The New Birth of Time"); Vol. III., page 105 ("Tell-tale Title-pages in the Pan Cipher"); Vol. V., page 77 ("Emblem Pictures in Baconian Books"); Vol. VI., No. 24, page 10 ("Hieroglyphic Symbols and Pictures"); Vol. IX., page 157 ("Emblems from Nature used by Bacon and Shakespeare"); Third Series, Vol. I., pages 6 and 105 ("Hidden Symbols"); Vol. II., page 91 ("The Migration of Woodblocks"); page 197 ("Haviland's Head-piece").

to have arrived at any definite conclusion as to its interpretation or its purpose, but the evidence which will be advanced appears to point to the blocks being the property of one person or Society, and my suggestion is that when an order was given to a printer to set up the type of a book forming one of a certain class it was stipulated that he would be supplied with a block which he was to reproduce on a given page or pages. That nine distinct designs, varying widely in other respects, were used, in all of which the light **A** and the dark **A** formed the outstanding feature, justifies the assumption that it had a special significance. Was this significance of general knowledge amongst printers and readers or was it an earmarking device used by one person or one Society? If the evidence to be put forward justifies, if not a definite answer to this question, at least the formation of a reasonable conclusion on the point, it may be hoped that students of the literature of the period may contribute to these columns any data that may fall in their way to assist in the elucidation of the subject.

In MDCXVI was published "Les Emblemes Moraulx et Militaires Du Sieur Jacob De Bruck Angermundt Nouvellement mis en Lumiere A Strasbourg, Par Jacob de Heyden Graveur."

In Emblem No. 18, now reproduced, the light **A** and the dark **A** will be found in the branch of the tree which the man is about to cut off. (Figure I.)

Another Emblem does not contain the light **A** and dark **A**, but it contains the bark of the trunk and branches of the tree, the strong contrast between the dark and light, which feature is usually represented in most of the title-pages of books in which this device is found. (Figure II.)

Camden in his "Remaines Concerning Britaine," 1614, commences a chapter on "Impreses," at the head

of which the device is found, thus : "An Imprese (as the Italians call it) is a device in picture with his Motte, or Word, borne by noble and learned personages, to notifie some particular conceit of their owne: as Emblemes (that we may omitte other differēces) doe propound some general instructions to all." Then follow a number of examples and amongst them this :—

"Variete and vicissitude of humane things he seemed to shew, which parted his shield, *Per Pale, Argent & Sables* and counterchangeably writte in the Argent, ATER and in the Sables ALBUS."

But even if the light A and dark A are used in the design of the head-piece to represent Albus and Ater it does not afford any satisfactory explanation as to why they are so used.

Another and more satisfactory interpretation is that the device is intended to convey the impression that the book contains that which is overt and that which is concealed, or that there is in connection with its origin or publication some facts which are not revealed.

In the light of present information it is useless to pursue these conjectures further. It is a reasonable presumption that these devices were designed with a purpose and were not used indiscriminately according to the caprice of the printer.

One other fact in connection with the use of these devices may be mentioned. In nearly every case the book in which they appear contains lines addressed "To the Reader," either without a signature or in some case with initials which cannot be identified with any name connected with the authorship, translation or publication of the work. These proems are similar in language, in literary style, and in peculiarities of construction.

Here then is my theory for what it is worth. There

was at the close of the sixteenth century some man (possibly it was a secret society, but the supposition of it being one man is preferable) who held that it was desirable that certain classical and foreign works should be translated into the English language, and he caused translations to be made. He recognised that on certain subjects there was a lack of information, so he caused books to be written on these subjects. He was a versatile writer himself—a poet, too—and his pen was incessantly producing works as the author of which he preferred to remain unknown. He superintended the printing and production of all these books. To those which did not directly proceed from his pen he wrote a foreword addressed “To the Reader.” But in all these works he placed his sign-manual, and for this he used an emblematic device containing the light A and the dark A.

Before proceeding to give fac-similes of these head-pieces it may be well to make it clear that in the sixteenth century there was no method of duplicating blocks. There appeared in *BACONIANA* an article by Mr. Harold Bayley on Migration of Woodblocks.* This article before publication was submitted to Mr. Charles T. Jacobi, of the Chiswick Press, London, who is the author of “Books and Printing” (London, 1902), and several works on typography. He says:—

It is a well-known fact to Bibliographers that the same blocks were sometimes used by different printers in two places quite far apart, and at various intervals during the seventeenth and eighteenth centuries. That the same blocks were employed is apparent from a comparison of technical defects of impressions taken at different places, and at two periods. There was no method of duplication in existence until stereotyping was first invented in 1725; even then the details were somewhat crude, and the process being new, it met with much opposition and

* *BACONIANA*, Third Series, Vol. II., page 91.

was practically not adopted until the early part of the nineteenth century. Electrotyping, which is the ideal method of reproducing woodblocks, was not introduced until 1836 or thereabouts. Of course, it was quite possible to re-engrave the same design, but absolute fidelity could not be relied on by these means, even if executed by the same hand.

The impressions here reproduced have all been examined in the books in which they are stated to be found by a very capable expert in wood engraving, and without hesitation he affirms that, except where otherwise stated, they are printed from the same block.

The earliest date at which I have been able to find the head-piece is 1563, in "De Furtivis Literarum Notis Vulgo. De Ziferis," Ioan. Baptista Porta Neapolitano Authore. Cum Privilegio Neapoli, apud Ioa. Mariam Scotum. MDLXIII. (Figure III.)

It is used only once—over the dedication Ioanni Soto Philippi Regis. There is no other head-piece in the book. John Baptist Porta was, with the exception of Trithemius, whom he quotes, the first writer on cypher. At the time at which he wrote cypher-writing was studied in every court in Europe. It is significant that this emblematic device is used in the earliest period in which head-pieces were adopted, in a book which is descriptive and is in fact a text book of the art of concealment. I cannot find any impressions from this particular block elsewhere, but the exact design appears in our literature in 1590.

The earliest English printed book in which I have been able to find the light A and the dark **A** is "The Arte of English Poesie," printed by Richard Field and bearing date 1589. Information as to the authorship and contents thereof have appeared in *BACONIANA* and elsewhere from the pens of Mr. Parker Woodward and the late Rev. Walter Begley.* The title-page bears the

* *BACONIANA*, Third Series, Vol. III., page 95. Bacon's "Nova Resuscitatio," by Rev. Walter Begley, Vol. I.

familiar "Anchora Spei" emblem. On the next page is a dedication signed by Richard Field to Lord Burgley, which commences thus:—

This Booke (right Honourable comming to my handes, with his bare title without any Author's name or any other ordinarie addressse, I doubted how well it might become me to make you a present thereof, seeming by many express passages in the same at large, that it was by the Authour intended to our Sovereigne Lady the Queene and for her recreation and service chiefly devised.

Over this dedication is a design, 4 in. x 10-12ths, much more elaborate than that in Baptista Porta, which is reproduced. (Figure IV.)

In 1591 was published a translation by Sir John Harington in English heroical verse of "Orlando Furioso," imprinted at London by Richard Field for John Norton and Simon Waterson. In this volume the light **A** and the dark **▲** appear no less than 96 times in 24 groups of 4 each.

It is stated that Harington translated the episode of Alcina and Ruggiero from the "Orlando Furioso," but the queen deeming it proper to be offended at the licentiousness of the tale strangely enough imposed as a remedy the translation of the whole epic, a task which he is said to have performed with the help of his brother Francis. Prefixed thereto is "A Preface, or rather a briefe apologie of Poetrie, and of the Author and Translator of this Poeme." This is unsigned. In it occurs the following, being the first known reference to "The Arte of English Poesie":—

"Neither do I suppose to be greatly behovefull for this purpose to trouble you with the curious definitions of a Poet and Poesie, and with the subtill distinctions of their sundrie kinds, nor to dispute how high and supernaturall the name of a Maker is, so christened in

English by that unknowne Godfather, that this last yeare save one, viz., 1589, set forth a booke, called *The Arte of English Poetrie.*"

The work is divided into 46 books. At the head of each, set in a frame, is *The Argument*. The frames of 24 of these books are composed of designs of the light **A** and dark **A**. The design as it appears over *The First Booke or Canto* is reproduced. (Figure V.)

The block at the bottom is the identical one which was used in "*The Arte of English Poesie.*" A second block has been engraved and is used at the top of the frame. On either side is a new device, 3 5-12ths ins. × 7-12th ins. (Figure VI.)

The same arrangement is observed in the second edition printed by Richard Field in 1607. Here on the first impression the old block shows signs of a crack across the figure to the right of the centre. This defect gradually increases as its use proceeds, until over the 46th Book there is a clear break of 1-18th in.

The device on either side (Figure VI.) is reproduced in the first edition of Spencer's "*Faerie Queen,*" printed by William Ponsonby in 1596. It is also in "*How to Chuse, Ride, Trayne and Dyet, both Hunting Horses and Running Horses,*" by Gervase Markham, printed by E. A. for E. White, 1606.

In the first collected edition of Ben Jonson's work, 1616—1640, the same design as in "*The Arte of English Poesie*" will be found; the printer is W. Stansby.

In 1579 was published "*An Arithmetical Militare Treatise named Stratoticos: compendiously teaching the science of Nübers as well in fractions as integers, and so much of the Rules and Æquations, Algebricall and Arte of Numbers Cossicall as are requisite for the profession of a soldier, &c.*" Long since attēpted by Leonard Digges, gent. Augmented, digested, and lately finished by Thomas Digges, gent. It was printed by Henrie

Bynneman, dwelling in Thames Street, neere unto Baynard's Castle, at London, A.D. 1579." There is an unsigned proem "To the Reader."

Leonard Digges was a most excellent mathematician, a skilful architect and a most expert surveyor of land.* Two small treatises were published by him during his lifetime, viz., "Tectonian" (1556) and "Prognostication Everlasting, of right good effect" (1555). These were augmented and re-published by his son, Thomas Digges, in 1592 and 1591 respectively. He also in 1590 republished his father's "Stratoticos," which was imprinted by Richard Field at London. This contains an impression of the Anchora Spei device from the same block used in Harington's "Orlando Furioso." According to Anthony Wood, Thomas Digges was highly skilled in the most difficult and curious demonstrations mathematical and was much esteemed by John Dee, Thomas Allen and others.†

In the 1590 edition of "Stratoticos," printed by Richard Field, two appendices are added, and, so far as I can trace, for the first time the emblematic head-piece, found in John Baptist Porta's cypher book of 1563, is reproduced. The impression is from a new block, and is placed at the commencement of each appendix. (Figure III.) The design has been closely followed as to size and detail, but there are several minute differences which prove that it has been re-engraved.

In 1593 this identical block is used once in printing "A Plaine Discovery of the whole Revelation of Saint John, set foorth by John Napier L., of Marchistoun, younger. This book was printed in Edinburgh by Robert Waldegrave, Printer to the King's Majestie."

In 1595 it is over the dedication to William Earle, of

* "Athenæ Oxoniensis" (1813), Vol. I., page 414.

† *Ibid*, page 636, or if on another page; "Athenæ Oxoniensis" (1813), Vol. I., page 636.

Darbie, signed by Thomas Lodge, in "A Fig for Momus," printed for Clement Knight at London.

In 1595 the same design, but engraved on another block differing in size, is used as a tail-piece after the proeme of the author in the translation of "The Florentine Histoire," by Macchiavelli, hereafter referred to. The same block is found over characters added to The Wife, now the Widow, of Sir Thomas Overbury. Printed in 1614 by T. C.

In 1603 the "Stratoticos" block is used in the dedication unto the Rev. and Hon. Lord Michele de Sylva of "The Courtier of Counti Baldessar Castilio," translated into English by Thos. Hobby and printed by T. Creede.

In the same year the identical block showing signs of wear is on the title-page and over the third book of *Dæmonologie*, in forme of a dialogue written by James I., printed for William Cotton and Will Aspley at London. There is another variety of the device in this book.

In 1611 it will be found on pages 697, 760 and 780 of Joshua Sylvester's translation of the works of Salusti de Barto, printed by Humphrey Lownes.

In 1609 it is again used once only over verses To the young gentleman Readers in Five Bookes of Philosophicall Comefort by Bœtius.* On this occasion the book is printed by John Windet for Mathew Lownes.

In 1609 W. Hale prints for Thomas Adams "The Summe of the Conference between John Rainholdes and John Hart touching the Head of the Faith of the Church," and over the dedication to the Earle of Leicester is the same design.

In 1610 it is the only Imprese in "The Perpetual Government of Christ's Church," by Thos. Bilson,

* Spedding says that Elizabeth is supposed to have translated the "Deconsolatione" of Bœtius to console herself after the news of the French King's apostasy ("Life and Letters," Vol. I., page 255).

Warden of Winchester College, printed for Thomas Adams.

In 1614 John Legatt, printing for Simon Waterson "Remaines Concerning Britain," by Camden, inserts the device from the identical block eight times, and on page 106 over "Surnames" it is printed upside down.

In 1615 it is found in two books by Richard Braithwaite, both "printed by I. B. for Richard Redmer, and are to be sold at the West dore of Paul's at the Starre," viz., "A Strappado for the Devill," in which it occurs four times and "Love's Labrynith or The True Lover's Knot," in which it is twice produced.

In the same year it is used in "The English Housewife," by Gervase Markham, printed by John Beale for Roger Jackson and repeated in the 1637 edition.

In 1621 it figures over the dedications of the first and second parts of "Nature's Embassie : or the Wilde-man's Measures," by R. Braithwaite, and in the same year over the commencement of the second part of "The Shepherd's Tales." Both works are printed for Richard Whitaker and have on their title-page the Anchora Spei device.

In 1625 it is used once in "Geography Delineated Forth," in two books by Nathaniel Carpenter, fellow of Exeter College, Oxford. This book is printed for Henry Cripps at Oxford by John Lichfield and William Trune, Printers for the famous University.

It is also found in the 1639 and 1642 editions of Bacon's Essays, printed by John Beale.

Taking up the threads again, in 1593 *Venus and Adonis* makes its appearance, "imprinted by Richard Field, and are to be sold at the signe of the White Greyhound in Paules Church-yard."

Over the celebrated dedication to the Earle of Southampton is the design used on the sides of the frames in "Orlando Furioso."

On the title-page and also on the title-page and first verse of *Lucrece* is an emblematic device, which will be referred to hereafter as associated with the same design as that which appears over the dedication to Lord Burleigh in "The Arte of English Poesie." (Figure VIII.)* Both *Venus and Adonis* and *Lucrece* have on the title-page the Anchora Spei device, but printed from different blocks.

In 1595 was published "The Florentine Historie," written in the Italian Tongue by Nicholo Macchiavelli and translated into English by T. B., Esq., London. Printed by T. C. for W. P. The frontispiece is from the well-known block which appeared subsequently in the first folio edition (1609) of the "Færie Queen." Over the first book of the Florentine History is a device very similar to that in "The Arte of English Poesie." (Figure VIII.) This was reproduced on page 413 of the second edition (1636) of Kingswell Long's translation of Barclay's "Argenis."

Shake-speare's Sonnets, never before imprinted, bear date 1609. At the foot are the words: "At London By G. Eld for T. T. and are to be solde by William Apsley." Over the first Sonnet is a device now reproduced, which does not appear to have been used elsewhere. The design is very similar to, though not identical with, the Baptista Porta, 1563, emblem. (Figure IX.) Underneath the centre ornament will be seen a key. "With this same key Shakespeare unlocked"—what? It will be observed that in this as in every other design the inner sides of the two A's are drawn to represent the letter C.

In 1611 was published the first folio edition of the Authorised Version of the Bible, with a device also found in the first folio 1623 edition of the Shakespeare plays.

* This is a reproduction of the reproduction of the design contained in the Clarendon Press, 1905, fac-simile.

In 1612 the first quarto edition of the Scriptures appeared. The title-page of the Genealogies is now reproduced. (Figure X.) The design at the head of the page is apparently in every detail identical with the head-piece used in the first quarto edition of *Venus and Adonis*, 1593, and *Lucrece*, 1594, whilst that on the lower half of the title-page is the same as that found over the dedication in "The Arte of English Poesie," 1589, although a new block has been engraved.

All these works were printed by Richard Field, whereas the Authorised Version of the Bible was produced by Robert Barker, Printer to the King's Most Excellent Majestie. How did it come about that, when devices had to be provided for the adornment of the most important book of the century, this remarkable selection was made? It was certainly paying a very great compliment to the authors of "The Arte of English Poesie" and "Venus and Adonis" thus to associate their productions with this monumental work. Did the King or the Bishops make the selection? Such an important matter would surely not be left to the printer.

The design (Figure XI.) was, so far as I can trace, first used in a book printed by Adam Islip in 1602. It is styled "A Discourse upon the Meanes of wel governing and maintaining in good peace, a Kingdome or other Principallitie. Against Nicholas Machiavel, the Florentine. Translated into English by Simon Patericke." The author's name is not stated, but it is attributed to a French lawyer, named I. Gentillet, an adherent of the Reformation, who died at Geneva about 1595. The dedication is to Francis Hastings and Edward Bacon, and is well worthy of careful consideration. The device is used six times in the book.

In 1621 it appears sixteen times in "A learned summary upon the famous Poeme of William of Saluste,

Lord of Bartes. Translated out of French by T.L.D.M.P. Printed in London for John Grismand and sold at his Shoppe in Paules Alley at the signe of the Gunne."

In 1625 it will be seen in "The True and Royal History of the famous Empresse Elizabeth." Darcie's translation from the French edition, which contains in the early pages some extraordinary proems. It is stated to be printed for Benjamin Fisher, to be sold at the Talbot, Pater Noster Row. The device is therein used ten times.

In the same year, 1625, it appears in "Barclay, His Argenis, printed by G. P. for Henry Seile." It is twice used in this book, which purports to be a translation from the Latin, first published in Paris in 1621.

It also appears once in the second edition (1636) of this translation of the Argenis printed for Henry Seile. There is in this book, on page 413, another design of the light A and dark **A**, as in the Florentine History, 1595. (Figure VIII.)

"The Mirrour of State and Eloquence" is a book remarkable for the dogrel lines which are placed under a portrait of Bacon, which is a very bad imitation of the Marshall portrait prefixed to the 1640 Gilbert Wat "Advancement of Learning." The copy I have is dated 1656. Printed for Lawrence Chapman. The design is over the heading *Bacon's Remains* on the page bearing the printer's signature B.

What at first sight appears to be a much more elaborate design (Figure XII.) engraved for large folios will be found on four pages in Lodge's translation of "Seneca," printed by William Stansby in 1614. On a close inspection it will be found to consist of two blocks of the Baptista Porta (1563) design, with the opposite ends cut off and joined together so that the centre represents the letter X.

In 1616 the same printer makes use of the identical block in a book entitled "The Surveyor." It will be seen on page 175 at the commencement of the fourth book.

In the First Folio Edition of the Shakespeare Plays, 1623, the lines to which the name of Henry Holland are attached are surmounted by a design containing the light A and the dark A (see Figure VII). This is similar to that in "The Arte of English Poesie," except that a sheaf of corn has been substituted for the bowl of flowers in the centre, and a scroll has been added at either end to make the size suitable for a folio page instead of a quarto. (Figure XIII.) The page containing the names of the actors prefixed to the play of *Henry V.* also has this design at the top. Isaac Jaggard and Ed. Blount were the printers. This same design is over the commencement of Edward Topsell's "History of Serpents," printed by W. Jaggard in 1608. The centre of the design without the scroll at either end but from a different block is found over the Preface to the Reader in *Dæmonologie*, 1603, before referred to. (Figure XIV.)

There are no doubt many more books in which these blocks have been used, but the point to be determined is the exact dates when they were first introduced and when they cease to be found.

I would ask any readers of *BACONIANA* to look through books of the period which they may have in their possession, and if any variant of the design can be found in a book not before enumerated to advise me of the fact. If space can be found in the next number I propose to advance some arguments in favour of the theory which I have ventured to suggest.

Y. LEDSEM.

BACON'S ADVENTURE SHIP.

ON the frontispiece of the "Novum Organum" is depicted a ship in full sail passing out into the wide ocean through columns emblematical of the ancient pillars of Hercules.

The galleon is high in the water, signifying that it had yet to obtain its cargo.

It sails out towards us as coming out of the book, typifying that by means of the teaching of the book its cargo will be obtained.

Now what is this teaching? Bacon explained in a letter to King James that it was "a new logic teaching to invent and judge by deduction." Kuno Fischer, in his masterly exposition of Bacon's inductive method, explains that Baconian induction proceeds from experiment to axiom—Baconian deduction from axiom to experiment, the former being the method of interpretation, the latter that of application. The former ends with the discovery of law, the latter with an invention.

Bacon shows how pure experience proceeds from doubt or the destruction of idols.

The ship is emblematic of his great device for recovering the fame due to him as author of a large body of vizarded works, for informing the next ages who he was, detailing his life history and concurrently proving the value of the inductive method of reasoning.

He doubtless anticipated, without fear as to the ultimate success of his project, that, worked upon Aristotelian principles, his countrymen would be subjected to lives of Marlowe, of Spenser, of Peele, of Burton, of Greene, of Shakspeare, and of his other vizards in which the biographers, starting with the ascriptive theory of authorship, would add to their few available facts all manner of assumptions and notions more or less plausible.

Bacon seems, moreover, to have had another object in mind. He had sought in his plays and poems to act the part of the schoolmaster in the manner of Orpheus of ancient mythology.

From a manuscript addressed "Ad Filios" two considerations have been permitted to emerge, namely, that he desired not present but posthumous fame, and had planned and set in operation a system of teaching wherein he played the nurse both with his own thoughts and those of others. The late Judge Stotsenburg asked, "Was there in England a concealed poet who wrote or revised the plays (of Shakespeare) in part or all, or who inserted in all or part of them the magnificent and sparkling gems culled and gathered from art, from nature, from history, from philosophy, from science, and from ancient lore?" The answer is "Yes."

For the safe success of such an enterprise the teaching philosopher had to keep concealed while his lessons were being gently insinuated and allowed to sink into the minds of his auditors and readers.

Once the schoolmaster was disclosed, man's natural resentment of didactic teaching would have arisen, and the resulting profit from the teaching would have been small.

But what was there to prevent Bacon from leaving sealed instructions with, say, the Royal Society or the authorities of some college or institution likely to exist for many years then yet to come, endorsed with directions to open them a hundred years thence, whereby his claim and the documentary proof of it could then be revealed? What operated to prevent his friend and fellow-worker Ben Jonson or his devoted chaplain Rawley from making a long-postponed announcement of the great achievements of the dead master?

On the other hand, let us assume that Bacon took his intimate friends and fellow-workers into counsel and

said to them, "It is my wish that the facts of my life and of my vizarded or concealed authorship shall be left to be proved inductively by future investigators who, I anticipate, will first collect the material facts and then eliminate by honest doubt those non-essential or contingent; the residue of the data will sooner or later consist of the essential and true."

"I Francis Bacon will leave this problem to future ages believing as I do that in process of time and by the very method of inductive reasoning which I hold to be essential to all true conclusions, it will be solved and concurrently the supreme value of my inductive method justified." Bacon's intimates, privy to the preparation and launching of this great world-wide experiment, and under the spell of his marvellous influence, would not for one moment have ventured to interfere with the fruition of the great master's plan.

Men have boldly faced death rather than divulge less important secrets than his were. Moreover, they were parties to the scheme. The adventure ship sailing out into the wide ocean of the unknown future was theirs as well. They had sawn wood and hammered rivets for it.

"And now I will unclasp a secret book,
And to your quick conceiving discontents."
"I'll read you matter deep and dangerous
As full of courage and adventurous spirit
As to oerwalk a current roaring wide
Upon the unsteadfast footing of a spear."

Thus was the good ship sent upon its adventurous career into the unknown sea of time.

Rawley had not the same buoyant confidence in the future as his master.

In a certain deciphered passage he remarked:—

"It seemes to us a thought most imprudent, but not

to his lordship who hath soe confident regard to the time none knowes, hee doth not take note of present time." (*From a recent decipher by Mrs. Gallup.*)

After a long interregnum until England and the civilised world had settled down to peacefulness, the poems and plays renewed their educative course. Learned men began to appreciate their beauty, to absorb their philosophic teaching and to be influenced by their great charm.

As the cordial applause of a successful new play is often followed by a demand for the appearance of its author before the footlights, so did the world seek to learn more about the authors of these Elizabethan plays and poems, and particularly about the personality of the author called "Shakespeare."

In this manner commenced the preliminary inductive survey leading to doubt and to the elimination of the non-essential, which Bacon expected.

Facts collected with the most reverential care concerning the Stratfordian player resulted in a blank. That there lived once at Stratford an actor of similar name who, having become wealthy by sharing theatre entrance money with other players, had retired and sold malt in his native village was certain, but the collected particulars of his life told against rather than for his ascribed authorship.

"I cannot marry this fact to his verse," remarked the perplexed Emerson. Doubts arose in the minds of others. Halliwell Phillip's long researches and biographical attempts at a Life of Shakespeare really boiled down to the details that a player named Shakspeare was baptised in 1564, married, had children, commenced actor about 1594, retired to Stratford-on-Avon with his profit-sharing gains, and died in 1616, leaving an elaborate will containing no reference to authorship or books or manuscripts of any kind, while

such local traditions as existed concerning him were unfavourable to the authorship assumption.

More modern delvings, showing that he once sold an impresa to the Earl of Rutland, which Burbage was paid for re-painting, and that he once lodged with a hairdresser (I think that was the trade) only serve further to eliminate the non-essential.

The discrepancies between the Stratford bust and Dugdale's engraving of its predecessor, and the remarkable anomalies of the Droeshout engraving in the First Folio, confirmed the doubters' attitude toward the authorship ascription.

Alongside the eliminating process inductive reasoning pointed firmly to another solution. Observers here and there, working quite sporadically, began to detect close similarities between the ideas and expressions of the Shakespeare plays and poems and the ideas and expressions in Bacon's acknowledged works and correspondence. Some of them had the temerity to express themselves openly upon the subject and eventually formed a society in support of their view.

The main body of English and foreign men of literature was genuine in its resentment of the doubts concerning England's chief poet, whom they had identified as at one with the Stratford actor. Had not Ben Jonson in the 1623 Folio settled this question for all time?

They hit back sharply, effectually quieting such good doubters as nevertheless preferred peace and conformity to public satire and abuse. But, as Bacon once remarked under his "Nash" vizard, "Contention is a coale the more it is blowne by a dysputation the more it kindleth." So controversy and abuse hardened others who were well assured of Bacon's association with the works called Shakespeare. They kept in the field and began to rake it thoroughly for further evidence in support

of their contention. There is reason to believe that Bacon prepared for this development. In his pamphlet concerning Essex he affirmed that though not professing to be a poet he had on an occasion writ a sonnet for an important purpose. Despite, too, a most vigilant revision and suppression of his manuscripts, commonplace books, scrap writings, and letters and the dispersion of his library, a draft in his handwriting of an important letter to Sir John Davis was permitted to escape destruction, in which letter in an occult way Bacon alluded to himself as a concealed poet. In 1624 he took another important step by publishing a verse translation made by him of seven of the Psalms. About the same date he dictated a considerable collection of humorous stories entitled "Apophthegms." These latter were entrusted to Rawley to publish later.

Did he not in these ways plan further chains of inductive reasoning? Mr. Sidney Lee, who appears to be left as principal champion of the Aristotelian theory of Shakespeare authorship, and who has taken the Stratfordian "holy places" under his especial charge, pontifically disposes of any claim for Bacon, grounded upon his Psalm versifications, as follows:—

"While such authentic examples of Bacon's effort to write verse, as survive, prove beyond all possibility of contradiction that great as he was as a prose writer and philosopher, he was incapable of penning any of the poetry assigned to Shakespeare" (Lee's "Life of Shakespeare").

If Mr. Lee be right one of the chains of induction would fail and prove that Bacon's plan in this respect was faulty. Mr. Lee's allegation, therefore, must here be examined. In the first place Bacon had, towards the close of his life, centred his activities on very exacting prose compositions, and at the age of 64 was not at his best for writing poetry. Secondly, he was ill; the

versifications, as stated in his dedication, were a recreation of his sickness. Thirdly, they were written under two important limitations, namely, the limitation of scope which always hampers a translator and the limitation of poetic expression involved by the sacred character of the subject matter. These limitations were far more fatal to the poetic reputation of Milton when he in his day essayed to versify Psalms. Both Bacon and Milton (as Mr. Hookham observes, *National Review*, September, 1909) reverentially as men of great devoutness confined themselves closely to the written word of the sacred Psalmist. Yet Mr. Hookham could say of Bacon's versifications of Psalm 137 that they were good poetry and great poetry, that they had the volume and full tone that only come of weight and mass and possessed the rarest qualities of poetry because they required much more than mere poetic gift for their production. Even Mr. Spedding, quoting part of Bacon's translation of the 90th Psalm, was satisfied that he had "a fine ear for metre, a fine feeling for imaginative effect in words, and a vein of poetic passion."

Mr. Lee's contention had the powerful support of the late Mr. Churton Collins and other critics. Did either of these two learned gentlemen ever produce poetry of their own, and with that confident familiarity which Bacon evidenced in his dedication to George Herbert: "I thought that in respect of divinity and poesy met (whereof the one is the matter, the other the style of this little writing) I could not make better choice"? So poesy was with Bacon a mere style of writing.

Elsewhere we can find him remarking, "Style is as the subject-matter."

Good Stratfordian critic, "Pause and ask thyself the question, Canst thou do likewise?" If not, then

in the words of the epitaph in "The Mystery of Edwin Drood," "with a blush retire."

The parallelisms between "this little writing" and the writings title-paged to Shakespere are numerous, but to such indications Shakesperians ever turn a deaf ear :

"There's not the smallest orb that thou beholdest
But in its motion like an angel sings
Still quiring to the young-eyed cherubims."

You may not hear it just as you may not by reason of your obsessions be open to recognise poetry from the hand of Francis Bacon. Leave it to others. That great poet Shelley, after reading Bacon's acknowledged writings, could put them down and say "Lord Bacon was a poet," and could then proceed to justify his opinion at considerable length.

Another man of great literary culture, Bulwer Lytton, could write of Bacon's "Advancement of Learning," "Poetry pervaded the thoughts, it inspired the similes."

In planning this particular chain of reasoning as part of his inductive process, Bacon could not do more than obscurely hint at and give moderate indication of his qualifications as a poet. More than this would have defeated his plan. The opinions of Shelley and Bulwer Lytton on the general proposition of Bacon's poetical qualifications and those of Mr. Hookham and Mr. Spedding on the particular instance of the Psalm versifications are a sufficient reply to the asseverations of Mr. Lee and others, whose bias and commitments to the Stratfordian view render them of doubtful usefulness as expert witnesses.

The chain accordingly remains strong.

Of the value of parallelisms as another inductive chain, a large number of enquirers of the present day are assured, and, I think, rightly so. Their value as

evidence consists in their enormous number. Had it not been for the powerful prepossessions of the public mind concerning the Stratford assumption, this form of evidence would have been accepted as proving Bacon's authorship long ago.

That Bacon had great faith in the inductive force of parallelisms is shown in the following deciphered sentence :

"Use of the same idea or conceit in works that appear wholly different uniteth all, as oft made obvious in bondes revealing relationship. If found surelie time doth shew a designe therein."

Another precautionary measure which seems to have been taken by Bacon was (as I have already indicated) to anticipate and counter the objection that he was by his admitted writings shown to have been too grave a person to have penned the light comedy and broad fooleries to be found in the plays of the Shakespeare Folio and in other of his vizarded publications.

The printing of the considerable number of funny stories called apophthegms, combined with Ben Jonson's memoir referring to Bacon's manner when "he could spare or pass by a jest," are sufficient indication that he was mirthful by nature.

"Poor Mathilde" (said Heine in his sick-room),
"I have been unconscionably long a-dying."

The same may be said of the Shakspeare authorship myth. But, once a real search on inductive lines was set on foot, reasoning pointed inexorably to Bacon as the concealed author. The philosophy in the plays is the philosophy exhibited in his acknowledged writings. The law in the plays and poems forms another chain of inductive proof. Bacon was the greatest lawyer of his time, and the plays and

poems are saturated with law—the law of a great lawyer skilled in the theory and practice of the courts, in the law of conveyancing of real property, and in law applicable to matters of State importance.

Inductive collection and reasoning have shown that the writer of the plays was, like Bacon, an aristocrat, who nevertheless had a large-hearted sympathy for the multitude, ignorant and unpleasant as he found them to be. Like Bacon, the author was a free-thinking Episcopalian, who fought for the supremacy of the English Established Church and against schism, yet withal was tempered with a scientific spirit and tolerant to Catholics.

The late Mr. Donnelly and other critics have demonstrated that Bacon and the author of the Shakespeare plays pursued the same extensive classical and other studies, read the same books, possessed the same tastes, enjoyed the same opinions, employed the same unusual words, coined new words, cited the same quotations, and fell into the same errors.

Bacon and "Shakespeare" were fluent in Latin, conversant with Greek, colloquial in French, Italian, and Spanish, skilled in the best English and in many of its dialects. "Both" had studied medicine, surgery, geology, astronomy, history, folk-lore, and the art of poesy.

Bacon and his friends anticipated that in the natural process of time the collection of facts and consequent criticism would throw grave doubt upon the Shakespeare myth, and raise up a strong group of careful reasoning men and women, satisfied that Bacon was the writer concealed behind the Shakespeare mask.

Still this was only a rest bungalow on the road to the truth. A great many Baconians have not yet left its hospitable shelter. It is a comfortable place, and

the road onwards is full of pitfalls and passes through villages of angry men and women—not dangerous certainly, but capable of being very unpleasant.

Inductive assurance is pleasant and somewhat enervating. If all Bacon's supporters had stopped there, his world plan would have failed. A small group of them, however, went on. They reasoned that if Bacon wrote the plays he doubtless prepared a series of exact proofs corroborating each other, and together constituting his acroamatic method of delivery (publication).

This has been found to be the case. The proofs take the form of anagrams, acrostics, emblems, cleverly-devised signatures, figure and letter equivalents and ciphers of various kinds. The solution of these acroamatic proofs calls for laborious experiment and continued concentration.

Bacon says in his "De Augmentis" that "there are three properties required in ciphers—that they be handy, not too laborious to write, reliable, and in no way open to deciphering, and that they be if possible clear of suspicion. The symbols are arbitrary as to selection; the rules are arbitrary, but, once arranged, the symbols and rules are fixed in use."

There is danger of self-delusion. Mr. Donnelly's essay in deciphering, for instance, was not a success. His arithmetical cipher was much too laborious ever to have been written, and the story evolved has so many points of disagreement with more recent deciphered stories and so many opportunities of error that it was not difficult for a first-class mathematical scholar like Dr. Nicholson to demonstrate that Mr. Donnelly had misled himself by his own preconceptions.

The word-cipher discovered by Dr. Owen has all the elements of exactitude. The account of that gentleman's patient research shows the inductive process at its best, and is a romance of persistent experiment until

the cipher was mastered. Most people enter by the ground floor. Metaphorically, Dr. Owen climbed up to, and got in by, the attic window.

Dr. Owen's advisers were possibly responsible for the inconclusive way in which the word-cipher was thrust before the notice of a reluctant public.

Proof ought to be cogent and the evidence promptly available. At an early stage certain translations of Homer's "Illiad" were found to be linked together in the word-cipher.

The sensible thing to have done would have been to have given the Illiad translation with exact references to the lines in Bacon's own and in the vizarded works from which they had been taken. Let us hope this will soon be supplied.

Mrs. Gallup's decipher of like facts to those told in the word-cipher story which she found in the bi-literal cipher invented by Bacon in 1578 is a corroborating chain of proof.

Here again acceptance of the *bona-fides* of this decipher was hampered by the hesitation of the decipherer or her friends to divulge at once the whole method of its deciphering. The work in both ciphers is of too exhaustive a character for other persons to step in and take away the benefits to be derived from unravelling the various narrations, poems and other matters placed in these ciphers.

That Bacon intended the bi-literal cipher and word-cipher to form collateral chains of inductive proof is confirmed by his own words in a recent decipher :

"The purpose of a biliterall cypher (of which I have made use many long years covertly) was that secret history, such as I have given in the present interiour writing, might by th' assistance of these rules be related fully—a most important Word Cyp're being employed soe to do. If I with two such scarcelie seen ciphers

relate the same interior stories, this is the same as it might be should two make oath secretly in some great cause whereon great matters hang, and so great measures guard in impenetrable dungeons th' chiefe witnesses."

Other decipherers of great ability are engaged upon the solution of other ciphers which Bacon devised as so many more collateral proofs of his claim. Cipher systems only open out step by step to the plodding student; but the student has ever to plod, persist, experiment, and always bear in mind Bacon's aphorism, "He who makes not distinction in small things makes error in great ones."

Decipherers are a hardly used people. Absorbed, dominated, worn by their intensely difficult and widely-differing inductive work, it is not surprising that they are not always the aptest demonstrators. Perhaps Bacon has supplied a reason :

"And almost thence my nature is subdued,
To what it works in like the dyer's hand."

"Sonnets" CXI.

Nor is it very remarkable that here and there one decipherer may be sceptical about another's work. Each has to tell the same story in other ways as part of the plan of accumulative proof schemed to exclude the possibility of error or deceit.

In these ways Bacon devised the revelation and proof of his life-story to the next ages, and the triumphant vindication of the value of his inductive method. He may even have hidden and planned for the discovery and recovery of his manuscripts, but in this respect he had to encounter the uncertain ravages of nature and time, and it had been folly to trust only to that, though the best form of proof.

Bacon's silence, the silence of his confidants—Ben Jonson and William Rawley—the silence of all others

in the secret, may thus be accounted for by Bacon's trust in the working of his inductive method.

He and they had faith that the "new logic teaching to invent and judge by induction" would slowly but surely bring its Titan rays to bear upon his true history and achievements, whilst contemporaneously the force and value of inductive methods of reasoning would by this marvellous device be substantiated and illustrated.

The ship, which so long ago started upon its adventurous voyage, may now be descried at the horizon of the calm, sunlit sea, ladened with valuable cargo and slowly winning its way to harbour.

PARKER WOODWARD.

GERMAN DISCUSSION OF THE BACONIAN HYPOTHESIS.

[The following paper continues the report of a discussion on the Bacon-Shakespeare question by the learned associates of the Dresden Philological Society. The first part was given in the last number of this periodical, *BACONIANA*, January, 1910, p. 33. The leader of the debate was Dr. Konrad Meier, Vice-rector of King George's College, Dresden, author of a learned book, already noticed in these columns as *Klassisches in Hamlet*. The report appeared in the *Dresdner Anzeiger*. The resumed discussion was held on Monday, March 14th, 1910. The two most influential advocates of the Baconian Hypothesis in Germany are Dr. Konrad Meier, of Dresden, and Professor Holzer, of Heidelberg. Professor Holzer has written a number of pamphlets on the question. The titles of them are as follows:—

1. Shakespeare's *Tempest* in Baconian Light. A new theory.
2. Bacon-Shakespeare: der Verfasser des Sturms. (Ein Vortag).

3. Die Apotheose, Bacon-Shakespeares.
4. Kuno Fischer's irrigte Eckklärung der Poetik Bacons.
5. Die Genesis der Bacon-Shakespeare-Frage.
6. Kommentar zu Shakespeare's Drama, *Julius Cæsar*, in Baconscher Beleuchtung.
7. Wei war Shakespeare ??? Ein Weckruf von Professor S. Holzer an der ober realschule in Heidelberg, 1910. Professor Holzer has the design of writing a history of the Bacon-Shakespeare controversy, and giving references to early allusions to and advocacies of Bacon's authorship, some of which have been overlooked both in Germany and England. A literary conference has been lately held at Zurich, at which Dr. Holzer was present, and where, he tells us, he had some "hard fights with the Coryphæi of Shakespeare lore. Yet a number of the members of the meeting were won, and there will set in, I suppose, a new impetus for Bacon." He has other conflicts and debates impending.]

THE debate was resumed by Professor Schmidt, who admitted that his belief in the accepted authorship of the Shakespearean poems had been shaken by Dr. Meier's address, but some matters still required further explanation from him. How can we account for the contradiction between the evident familiarity of the poet with classical antiquity, and Ben Jonson's assertion that his Latin was small and his Greek less? Why did not Bacon, after his fall, make himself known as the author of the Sonnets and the poet of the dramas, and why were those who knew still silent after his death? As to the first point, Dr. K. Meier had already given an explanation in his work on the Classical Element in *Hamlet*; he there maintains that Ben Jonson's words require a different construction to that usually assigned to them. They mean, "Even supposing that the poet had small Latin and less Greek, yet still I would give him a place among the greatest poets of antiquity." So that Ben Jonson had not really affirmed—but only conditionally assumed—that

Shakespeare knew little of the classic languages. Equally erroneous opinions, however, seem to have gained currency as to Bacon's classical knowledge. It has been supposed that the classical languages were to a great extent Bacon's natural element, in which he thought and wrote. For example, this view is advocated by Dr. R. Hessen, well known as the author of a Shakesperean Biography in the journal for "Marz." For the most part, he remarks, the so-called Baconians show complete ignorance of that in which Bacon in London was specially occupied, so that they might be cross-questioned in this style—"In what language did Bacon really write?" The Baconian would generally promptly reply, "English, of course," and then you have caught him. But if he guesses right and replies, "Why, Latin," he is in a worse scrape still. But unfortunately this colossal ignorance is not characteristic of the Baconians, but of this Stratfordian gentleman who can make bold to write such nonsense without any fear of laying himself open to criticism. Bacon wrote and published many of his works in English, such as his "Essays," his work on the "Advancement of Learning," his "History of Henry VII.," his "Natural History," and others. In other cases he wrote in English and had his work translated into Latin before publication. This was the case with "De Augmentis."

As to the motives which induced him to refrain from acknowledging the authorship of Shakespeare, Dr. Meier affirmed that this was a question which must not be put, since he was not in a satisfactory position to answer it. The answer could only be given by Bacon himself. If he or any of his friends had given the required explanation, the question would be no longer asked; it would have been finally answered long ago. We can only stand fast by the actual facts, of which there is abundant contemporary evidence, that

stage players were used as covers for authors of high rank; it is a fact also that Bacon called himself a "concealed poet," and that he was applauded by his contemporaries as the greatest poet of his time. One cannot avoid drawing some conclusions from both these facts and putting them together; while at the same time other facts strengthen this juxtaposition. If Bacon did not wish to be known as an author, it would not be difficult for him to keep up the fiction. Perhaps we should never have heard of Sir Walter Scott as the Waverley novelist if his publisher, Ballantyne, had not become bankrupt, and Scott was consequently compelled to disclose himself. If, however, we press the question why Bacon did not wish to be known we can only form conjectures; and two such possibilities Dr. Meier had pointed out: 1, The small respect which dramatic poets enjoyed, so that occupation of this kind would be prejudicial to a statesman in quest of promotion; and 2, the confidence which such an author as Bacon must have possessed that he would be ultimately recognised as the personality embodied in the poems.

Professor Besser then went fully into the evidence given by Ben Jonson in his "Discoveries," and in the Sonnet written in celebration of Bacon's 60th birthday. There is a section in the "Discoveries," devoted to Shakespeare, avowing that he had loved and honoured him, although he also said that he wished he had blotted out a thousand of his lines, and that he was too verbose and sometimes made himself absurd. If in later sections Shakespeare is *not* mentioned, it seems evident this is owing to the fact that Jonson had already given him an article. In his subsequent "Discoveries" he was concerned with eminent orators. It is not easy to suppose that Ben Jonson would have lent himself to a literary fraud. He may have written the preface to the Folio edition for the editors, but this was a practice not

at all unusual at that time. The Sonnet on Bacon's birthday was dedicated to the *Genius loci*, and the word *mystery* intimates that some matter of weight and importance was hidden.

Dr. Meier here remarks that the question how far Ben Jonson was cognisant of Bacon's literary secretaries did not enter into the scope of his discussion, and as to the question of authorship it was of no great significance.

The "Discoveries" did not appear till the year 1641, in the second volume of Jonson's works, published after his death, and when the several sections were composed it is difficult to conjecture. Cunningham calls them the last drops of his pen. Dr. Meier pointed out the undeniable contradiction which exists between the passage in which Shakespeare's works are spoken of as beyond all praise and that in the "Discoveries" in which Ben Jonson notes him as faulty and bombastic, so that a great number of his lines could be dispensed with. The one verse, however, which Jonson has attacked, Dr. Meier had proved to be quite blameless. Moreover it must be remembered that the passage relating to Shakespeare is separated by sections on different topics from those which treat of literary subjects, where Ben Jonson pens a section on renowned orators, then on the foremost of the admirable speakers of his time, *i.e.*, Bacon. This is followed by a section in which pre-eminent writers are enumerated, and here Shakespeare is not mentioned; but, on the other hand, Bacon is again pointed out as the one who in all departments of literature has accomplished that which is unrivalled—the ἀκμῆ of achievement. There was, by the way, no reason for the imputation of literary fraud, for it rests alone with the author to determine whether he himself shall appropriate the distinction or whether he shall allow another person, real or imaginary, to be so invested.

In continuing the discussion, Professor Schumann contended that the slight esteem entertained by dramatic writers might well be a cogent reason why gentlemen of high rank should not publicly claim such authorship. On this Dr. Philipp remarked that he had not found in any English grammar of that time any authority derived from a dramatic writer.

Professor Schumann and Mr. Virgin alluded to the circumstances connected with Bacon's relations with the Earl of Essex. Bacon was continually censured as guilty of ingratitude to his benefactor. To this Dr. Meier replied that, even were that true, it had nothing to do with the question of authorship; but the reproach was really unjust. Bacon, as one of the Queen's Counsel, was officially connected with the prosecution of Essex; this duty was assigned to him by the Queen, and he was compelled to defend the Indictment and was unable to help the Earl by any services of private friendship. In the judgment of Essex, however, twenty-five members of the House of Lords concurred, so that he was judged by his peers. As to Bacon's alleged contempt for living languages, that also is a fable, as is evident from his own knowledge of such languages, and from those of his works written in English. He indeed had his philosophical works translated into Latin, and this because Latin was the general language of learned men, and, in Bacon's opinion, would always remain so. He has himself said that the man who travels in foreign countries without knowing the languages does not travel; he goes to school.

Dr. Meier was then invited to produce some parallels with special characteristics; it was desired that he should adduce passages which Bacon had probably composed before the plays were written, but which were not printed till after they had been published. The speaker pointed out how difficult it was to comply

with this demand, for often it could not be ascertained when Bacon wrote the works of late appearance, and, on the other hand, the actual time when the plays were composed could not be definitely fixed. Nothing can be more absurd than the effort to maintain that the great author and the renowned philosopher whose fame for learning resounded throughout Europe had borrowed his knowledge from the works of an unlearned stage-player. Dr. Meier then produced an astonishing number of parallels. Next he showed that the poet had a perfectly comprehensive acquaintance with the treasury of words contained in classic literature, and sought to ingraft them into his native English. Thus, in the first Quarto Edition of *Hamlet*, 1603, the King said that the poisoned cup should be Hamlet's *period*. Here the word means death. In this sense the first instance given in the Oxford Dictionary is found in the year 1639. But it was quite accurately used in this sense by Shakespeare thirty-six years earlier, as is shown by Erasmus, who writes in his "Adagia" (217): "Theologi metam vitæ fatalam *periodum* appellant." This erudite form of expression disappeared in the later editions, another word being substituted. (See *Hamlet*, 1603, IV. vii. 471. Cambridge Edition.) In the first Quarto of *Hamlet*, Marcellus and Horatio are called "*partners of my watch*;" in later editions the word *rivals* is used. The speaker had not been able, either in a Latin or in a French author, to find the word used precisely in this sense, and in the Oxford Dictionary no authority is given—a proof that Shakespeare, using the word in this sense, stands entirely alone. In *Anthony and Cleopatra* he uses it also, so that the notion that there is here a printer's error is excluded. The word could only have been used in this sense by an author who was familiar with classic etymology. Thus Ulpianus has: "Rivales qui per eundum rivum aquam

ducunt." [Rivals are those who draw water from the same river (*rivus*).]

In *Cymbeline* V. v. the etymology of the word *Mulier* is given as *Mollis aer*. That is, by no means, nonsense, which a learned man like Bacon would not have written. If we turn to Forcellini we find that Isidorus writes as follows: "Mulier a mollitie tanquam mollier, detractâ literâ et mutatâ, appellata est mulier." [Mulier, derived from mollities, as if written mollier; mulier becomes mollier by removing and changing one letter.] Bacon repeatedly calls hairs and nails *excrements*. In the Oxford Dictionary the first use of the word in this sense is attributed to Shakespeare. One is inclined to say, This plainly proves that Shakespeare was no scholar; the word is derived from *excerno*, not from *exresco*, from which *excrecence* would have been derived by a scholar like Bacon. He evidently borrowed this technicality from Shakespeare, for in his "Syl. Syl.," 58, he says: "Living creatures, after their period of growth, part with nothing that is young, except hair and nails, which are *excrements* and no parts."

In *Julius Cæsar* the word *Lethe* is used as equivalent to *Death*, and no authority for this is given in the Oxford Dictionary, except Shakespeare. Also the word *Replication* is used as equivalent to *Echo* (*Julius Cæsar* I. i. 47), for which use Shakespeare is not given as an authority in the Oxford Dictionary.

There are hundreds of such words in Shakespeare borrowed directly from the classics, and in which the poet is absolutely alone. Every one of these words shows that the author is a very learned man, who is expressly active in the coining of words. Bacon is known to have been such a man. Dr. Meier then pointed out the agreement between Shakespeare and Bacon, especially in *Hamlet*, in reference to the means

of poetic expression, and pointed out a large number of quotations from the "Adagia" of Erasmus, which Bacon has put into his notebook ("The Promus"). These words were employed by Shakespeare.

He then produced instances of identical ideas. Out of the abundance of these given by Dr. Meier, only a few can be here cited.

In *Measure for Measure* it is said that the "law hath not been dead though it hath slept." Mr. Rushton has shown that in this passage a sentence from the "Institutions" is translated: "Dormiunt aliquando leges, moriuntur nunquam." Did Bacon copy from Shakespeare when he repeats this maxim in the "De Augmentis"? "Intelligitur hoc de legibus cum evigilent, non cum dormitent?" ("Works" I. 816, V. 99).

In *Macbeth*, Lady Macbeth says of her husband that his nature is "too full of the milk of human kindness to catch the nearest way" (I. v. 13). In the "Promus" (532, 1,247) the maxim is found: "It is in action as in ways, commonly the nearest is the foulest." This is quoted in the "Apophthegms" as a saying of "Mr. Bacon," probably Bacon's father; and it is found in the "De Augmentis" VIII. ii. The foul way is also described in *Macbeth* III. i. 1-3. Our own often-quoted proverb is, "The best way is the *straight* way."

Hamlet concludes his letter to Ophelia (II. ii. 121): "Thine evermore, most dear lady, whilst the machine is to him." Here the word machine represents the word body. Up to now it has not been explained by the commentators. The expression cannot be found in the classics. In "Melancthon," however, the phrase "tota machina corporis" is frequently used, and Bacon in his introduction to the "History of Life and Death" refers to the "officinam corporis et machinas, et organa" ("Work" II., 106, V. 219).

In the year 1603 Bacon sent to King James a short treatise on the union between Scotland and England, giving also a slight description of "Persian Magic." In this treatise the maxim occurs, "The greater should draw the less. So we see when two lights do meet, the greater doth darken and drown the less. And when a smaller river runs into a greater, it leeseth both the name and the stream" (see "Life" III. 98). The Persian Magic is intended to show the "correspondencies between the architectures and fabrics of things natural and civil," a sort of Swedenborgian doctrine of correspondences. Bacon was a mystic, and he contends that political affairs should conform to the laws of nature; and precisely the same application of these two specimens of natural laws which govern also states is found in the *Merchant of Venice*. In the 5th Act, when Portia is near her own home, she says:—

"That light we see is burning in my hall.
How far that little candle throws his beams."

And now comes the application to human affairs:—

"So shines a good deed in a naughty world."

Nerissa, her maid, turns back to natural things and gives an example of a greater light overpowering a lesser,—

"When the moon shone we did not see the candle."

And now Portia states the general law, alike in civil and natural things,—

"So doth the greater glory dim the less,"

and confirms the civil axiom by another case besides that of a small light being darkened by a greater. The second illustration is that of a stream:—

"A substitute shines brightly as a King,
Until a King be by, and then his state

Empties itself, as doth an inland brook,
Into the main of waters."—V. i. 89.

The simple axiom is stated in *The Two Gentlemen of Verona* III. i. 353, in *Cymbeline* IV. ii. 244, and in *Lear* III. iv. 8—the two very remarkable double instances only in the *Merchant of Venice* and in Bacon's discourse.

Such coincidences of thought and illustration could originate only in one brain. Whether this be so or not, we see what a striking light is cast upon the poems by the study of Bacon's writings.

In conclusion, Dr. Meier referred to one further question—the cryptogram. In reference to this he said that in the year 1605 Bacon had affirmed that, when a young man, he had invented a secret method of writing by which anything could be expressed by variations of five letters. In 1623 he gave a key to this method of secret writing by which anyone can in a given paragraph infold a second paragraph, by arranging the letters into sets of five and deriving single letters from the order of the letters, as described in the key; so that in an apparently quite innocent letter one of a different nature may be inserted. It is believed that such secret interpolations have been found in certain books. The speaker had not given any special attention to this subject, but expressed his opinion that, without such attempts, the question might be settled. It might, however, be better to leave this matter alone rather than bring the real question itself into discredit.

Finally, the President reminded the audience that such a question certainly could not be decided by a vote, and that no such debate as theirs could be supposed to settle such an important question. But he would venture to say that the arguments brought forward by Dr. Meier against the authorship of the actor and for the

authorship of Francis Bacon had not been refuted or proved worthless, and it was therefore most desirable that the authorship of Bacon should be reinvestigated with all earnestness and impartiality, and that on this account a wider investigation and more fundamental research must be undertaken,

Translated by R. M. THEOBALD.

NEWS FROM GERMANY.

WHEN, studying Shakespeare's *Tempest* in 1904, I was led to a conviction that Francis Bacon must be the author of the play, I had no inkling (to use a Baconian word) of the smart and brisk fighting about the Bacon controversy already going on in England before. Nor had I when, in the following years, I tried to awake some interest for the problem in Germany, any knowledge of the fact that *Konrektor Konrad Meier*, of *Dresden*, while pursuing his investigations in *Hamlet*, had come to the same conclusion as I had concerning the authorship of Shakespeare's plays.

At the present day, after Konrad Meier has delivered his masterly speech (on the 29th of March, 1909) at a meeting of the members of the Dresden Society for the Study of Modern Languages, it would seem that, in regard to the Bacon controversy, the scales are beginning to turn in Germany. This casting discourse was followed by two debates, the result of which, as mentioned in the latest *BACONIANA*, was the prevailing of an opinion "that the play-actor Shaxper could hardly be regarded any longer as the author of the plays, whilst the hypothesis that Bacon was the real author deserved full attention and careful research."

By this remarkable move onward a new position has

been created in Germany. A number of Shakespeare disciples, even philologists, have been startled in their belief in the tradition, and some of them have set to work in order to come to a true self-insight in this matter by a serious investigation of their own. Mr. Wallace's last discovery, published in *Harper's Magazine* (March, 1910), has markedly added to this revulsion. And if now the solution promised by *Mr. Tanner* should definitely prove a success, the ground for the new seed or creed would not be altogether unprepared in "the Fatherland," and a sort of review, a summing up of the long tale of suffering which the Baconians have had to go through since the days of poor Miss Delia Bacon would then, of course, become desirable or necessary. In this interesting bibliography, commenced already by Wyman many years ago, America, no doubt, will march in the front, whilst Germany, I am sorry to say, will have to be represented as pitifully straggling in the rear.

Taking in hand our "*Shakespeare Jahrbucher*," that have been published ever since 1865, now issued in 46 volumes, an inexhaustible treasury and repertory of Shakespearean wisdom, and, for a while at least, a most sensitive reflector or speculum of the Baconian movement, we there find the first noteworthy review of the "Baconian craze" mentioned in 1882 (Vol. XVII.) The books of Nathaniel Holmes, Edw. Vining, Will Thomson, and of Mrs. Achmead Windle are spoken of therein rather contemptuously as "Transatlantic or transmarine products." Three years later a verbose and most supercilious account is given by *F. A. Leo* about "the ludicrous attempts of the Baconians" abroad and in the *Fatherland*, viz., *Wyman's Bibliography*, the foundation of the Bacon Society under the auspices of *Appleton Morgan*; and (what horrible crime!) the first contribution to a *German paper* (1st March, 1884), and

the "*Bacon Myth*," translated into German by Dr. Karl Müller-Mylius (1885); Mrs. Pott's *Promus*, etc., all of which could not find favour in Leo's eyes. He still uses, strange to say, the Latin declension: *Baco*, genitive; *Baco-nis* (!).

Another acrimonious philippic is by the same "lion" directed against the "Bacon craze" in Vol. XXIV. (1889) in regard to *Donnelly's* cryptogram, and concerning the *first Baconian book written in German*, both of which are consigned to perdition, whereas *Mrs. Ch. Stopes's* book ("The Bacon-Shakspeare Question Answered") is extolled to the very skies. The first *German book* written in defence of the Bacon theory by *Graf Vitzthum von Eckstaedt* (1888) turned out to be the best in comparison with the few that followed. It was dedicated to Kuno Fischer, the biographer of Francis Bacon, and was at once refuted by three pamphlets written by *Schaible*, *Professor Wülker*, and *Professor Schipper*, one of whom ingenuously admitted in later years that, though having written two pamphlets against Bacon, "he had not read the *Magna Instauratio*." Even in our days another stout opponent to the Bacon hypothesis is of opinion that in sustaining *Shakspr's* authorships of the plays he is not bound to study Bacon's works.

After a fool-peace of some years there was to come for the Baconians in Germany the "*Dies Irae*," a "*Dies ater*," owing to the great *auto-da-fé* or hecatomb accomplished by *Kuno Fischer* on 23rd April, 1895. As "summus index" he pronounced his fiat on *Vitzthum von Eckstaedt*, and *Edwin Borman*, the author of a *second Baconian book* written in Germany, "*Das Shakespeare-Geheimnis*" (1894), which during the following years was succeeded by some more "heretic" books written by the same author. It is particularly worthy of note that Kuno Fischer, who, knowing English but indiffer-

ently, used to read Bacon's works in Latin and Shakespeare's plays in German translations, yet pronounced his fiat on Vitzthum von Eckstaedt, who, having lived for fourteen years in England, knew the English of Shakespeare much better than any of the learned "Anglicists" in Germany. But Vitzthum did not belong to the "learned fraternity," and this in itself was reason enough for condemning him along with his book. And the whole fraternity of *Anglicists* then devoutly worshipped Kuno Fischer as the "Hercules who had killed the Bacon Hydra."

Since that time there has continued in Germany a hollow, funereal peace concerning the Bacon controversy. The great number of Baconian books written since in England and America were, as a rule, simply registered in the "Jahrbucher." No more philippics, no more fiats. "The foolish attempts of the Baconians" were simply ignored with an affected indifference and a stuck-up haughtiness, accompanied by some occasional lashes at their "arrogating vanity." Our High School professors, appointed for teaching English literature and language at our universities, most of whom are celebrated for their paramount learning in their respective departments, are irrevocably joined (*solidarisch verbunden*) in rejecting the "scandalous" Bacon theory and in unflinchingly keeping up their "Shakspr" worship. In obstinately condemning the Baconian heresy as tending "to dishonour the sacred memory of the great poet," they refuse to see how much more he is honoured by identifying him with the peerless genius of those times who, giant-like, as Kuno Fischer himself submits, thrust himself over the heads and shoulders of all his contemporaries as the one "central figure."

What our anti-Baconians are particularly apprehensive of is the enthusiastic assurance of the Baconians and the highly contagious persuasiveness of their creed.

The policy employed by them is therefore designed to choke the Baconian movement, to treat the Baconians as pariahs standing outside the pale of "gauged science." In this policy *there may be*—I would not for my life say more—*there may be* a smack of human vanity. Only think that perhaps—*perhaps (!)*—the whole "*Shakspr*" worship for which they have been fighting so long might prove in the end a fad, a bubble. What then?

What is particularly striking in the last dozen volumes of the "*Jahrbucker*" is, in the first place, a tremendous spring-tide of Shakespearean literature. The number of *Shakespeareana* in the Weimar library which had come to about 2,500 up to the year 1905, has been more than doubled during the succeeding five years. The second curious item is a noticeable increase of books treating of Bacon in the conventional way. In this deluge-like flood of Shakespeare literature the books that follow the Baconian creed, like Edwin Reed's, Begley's, &c., are only felt as a very feeble under-current.

Yet we must not despair. The younger generation in Germany are being initiated into the doctrines of "*Baconus Hastivibrans*." In our century, which is generally hailed as the truth-seeking epoch in all quarters, exactly what Bacon strove in vain to effectuate in *his age*, there may, after the havoc of four destructive tide-waves (1882—1895)—the fourth being a baleful groundswell—buoy up a sweeping spring-tide powerful enough to carry off with it the conspiracy of ill-will, the resistance of stubborn intolerance and malicious envy.

Before long, let us hope, we shall have definitely ascertained as to what shrine we shall have to resort to on our pilgrimage at the poet's imminent tercentenary.

G. HOLZER.

Heidelberg.

A SUPPOSED UNPUBLISHED ESSAY
BY FRANCIS BACON,

COPIED FROM MS. IN THE BRITISH MUSEUM BY
A. C. BUNTEN

(*Probable date, before 1600*),

ON THE ORIGINAL POWER OF PEOPLE TO
CHOOSE KINGS.

FOREWORD.

THE following essay has strong evidence of Francis Bacon's pen in its general style of construction, and phraseology. As the writing proceeds, new points arise which are caught at, and, in true lawyer fashion, he builds only to show how well he can destroy; for example, with a touch of humour he asks why—granted a people are born free—should they choose a man to govern them, and give him power of life and death over them? Each man in this way may be guilty of being a murderer of himself.

Again, he argues, as it is impossible that the whole people of the whole world should vote at the same time, why should free men be bound by what other men choose to bind them to by vote.

Once more;—a child being born free from subjection can discard the obligations his parents have undertaken for him without his consent during his nonage; but in nature, Bacon goes on to say, there is no nonage, so children can never be bound by their parents' vote, for if the acts of the parents bind their children, "then farewell the doctrine of natural freedom of mankind."

We can easily discern the period at which Bacon wrote this essay to be a year or two before Queen Elizabeth's death, when her ministers failed in getting

the aged Queen to name her successor, or allow the subject to be mentioned in her presence.

But behind her back all eyes were turned to Scotland, where James VI. was ready and willing to tread the most attractive road in Scotland, namely, "the one that led to England," and he eagerly entered into correspondence with Elizabeth's ministers, who were preparing for their future advancement by acknowledging James' undoubted right to the English throne. In fact, most men, including Essex, Burleigh, Raleigh, and Bacon, were discussing the Act of Succession, and Francis Bacon at Gray's Inn probably amused himself by drawing up this summary of the rights of a free-born people to refuse to put themselves under a monarch who has the power of life and death. Queen Elizabeth had given terrible evidence of her power in this way.

When Bacon's essays were published he dare not include this one among them, and after King James had mounted the throne, the author certainly found the moment was even less propitious for telling the people they were born free from subjection.

It is interesting also to note that Bacon about this time was in correspondence with Galileo about the ebb and flow of the sea, and that it is evidently in his mind when writing this essay. Like the printed essays we also find the words "in conclusion" towards the end of the article. A photograph of the folio page is given to show that the writing has great resemblance to Francis Bacon's.

THE ESSAY.

Those who maintain that originally Power is in the People, and that the People at first choose Kings, may not be offended if they be asked in what sense they understand this word "People" for this, and many other words hath different acceptions: being sometimes taken in a larger, and other times in a narrow

or stricter sense, and in a larger sense literally, the word People doth signifie the whole multitude of all mankind, but figuratively or synecdochically it means, many times, the major part of a multitude, or sometimes the better, or the richer, or the wiser, or some other part, and oftimes a very small part of the People if there be no other apparent opposed party, hath the name of the People by presumption.

Now if they understand the entire multitude, or whole People originally have power to choose a King, they know that by rule and principle of nature, all mankind in the world is but one People, and born all alike as they suppose to an equal freedom from subjection, if they will speak like naturalists, for naturall liberty is the ground of their supposed freedom to choose their King, and if they mark it well, and where there is freedom from subjection there all things are common, and all mankind hath a common interest in them, and therefore but by a joint consent of the whole world People no one thing can be made proper to any man, but it will be an injury and usurpation upon the common right of others; from thence it folows that natural freedom being once granted, there cannot be any one man chosen King without the universal consent of all the People in the world, *nemine contradicente*; nay, though all mankind should concur in one vote, it cannot seem reasonable that they should have a power to alter the laws of nature, if nature have made all men free, and if no man have power to take away his owne life without being a murderer of himself, how can any People confer such power, as they have not themselves, upon any one man without being accessory to their own deathe, and every particular man becomes guilty of *felo de se*.

If this general signification of the world People be disavowed, and men will suppose that the people of

particular countries and regions have freedom to choose themselves Kings, let them but observe the consequences. Since nature hath not distinguished the habitable world into kingdoms, nor determined what part of the People shal belong to one kingdom, and what to another, it follows that the original freedom of mankind being granted, every man is at liberty to be of what kingdom he pleases, and so every petty company to make a kingdom by itself and not only city but every village, and every family, nay, and every particular man at liberty to choose himself to be his own king if he pleases, and he were a madman that being by nature free would choose any man but himself to be his own governor, thus he avoide the haveing but of one King of the whole world, we that fall into a liberty of having as many kings as there be men which upon the matter is to have no King at all, but to leave all men their natural liberty which is the mischief the pleader for natural liberty would most avoid.

But it will be said that we daily see many People joyne in choosing others to be their King. This indeed is thus far true, that many of those who have been under government alreddy and see that if they do not choose one they like, others will choose, or else some-one will usurp upon them; in such a case necessity enforces for avoiding of a greater mischief to make choice of a less, by electing one in whom they may best confide, but that this hath been true of a People that have always been free and at liberty by nature, doth neither appear nor can be proved.

But if neither the whole People of the world, nor the whole People of any one part of the world be meant, but only the major or some other part of a part of the world, still the objections are the stronger, for besides that nature hath made no partition of the world of the People into distinct kingdoms, and that without a

universal consent of all mankind at one and the same instant, no partition can be made yet if it were lawful for particular parts of the world by consent to choose their King, nevertheless their elections would bind none to subjection, but only such as consented, for the major part never binds but where other men agree to be so bound, or where a higher power so commands; there being no power higher than nature but only God, where neither God nor nature do appoint the major part to bind, their consent is not binding to any but only to themselves that consent.

But for the present to gratify them so far as to admit that either by nature or a general consent of mankind, the world at first divided into particular kingdoms and the major part of the People: If each kingdom assembled were allowed to choose their King, yet it cannot be said that ever the whole People of any nation or indeed ever any considerable part of the whole ever assembled; for except by some secret instinct they should all meete at one time and place what one man or company of men less than the whole hath power to appoint either the time or place of election where all be alike free by nature; and without a lawful summons its unjust to bind those that be absent:

The whole cannot summons itself, one man is sick, another is lame, a third is aged, a fourth is under age of discretion all those at some or other times or at some place or other might be able to meet if they might choose their own time and place as man naturally free should.

In assemblies that are by human politique constitutional; the superior power that ordaines those parte assemblies can regulate and confine them both for time, place and persons, and other circumstances: but where there is an equality by natur there can be no superior power, then every infant at the instant it is borne in,

hath a live interest with the greatest and wisest man in the world ;

Mankind is by nature like the sea, perpetually ebbing and flowing every minute, one is borne, another dies : no one time can be indifferent for all mankind to assemble, it cannot but be alwaies mischievous, at the least to all infants.

But to solve this it will be said that infants and children may be included in the votes of their parents.

This remedy indeede cures the mischief but it destroys the cause, and at last stumbles upon the right original of government, for if it be allowed that the acts of parents shall bind their children, then farewell the doctrine of the natural freedom of mankind :

If it be replied that not all children shall be included in their parents consent, but onely those that are under age, consider, in Nature there is no nonage: if a man be not borne free she doth not assigne any other time when they shall attaine their freedome: or if she had, then such children attaining that age shal be discharged of their parents contract: Thus in conclusion if it be but imagined that the People were but once free by nature from subjection it will prove a meere impossibility ever lawfully to introduce any kind of government whatsoever without apparent wrong to the multitude of People.

A CORROBORATION AND CONFIRMATION OF STATEMENTS

FOUND IN THE MATHEMATICAL CIPHER IN THE 1623 FOLIO EDITION OF THE SHAKE-SPEARE PLAYS AS DECIPHERED BY ASSISTANT-GOVERNOR IGNATIUS DONNELLY (1831—1901), OF THE STATE OF MINNESOTA, UNITED STATES OF AMERICA.

1. THE account of the war in Holland during the reign of Henry the Eighth between 1510 and 1516 as related in this cipher account.

The Hon. Ignatius Donnelly states that he had never read or known anything about this war until he found that account in the mathematical cipher. He then consulted the historical accounts as found in the histories of various European nations, and there he found many of the statements as recorded in Bacon's cipher were confirmed by the historians of that period.

2. In the cipher it is stated that the woman whom "willm Shagsper" (1563—1616) of Stratford was forced to marry, was a widow Whateley whom he had seduced. Mr. Donnelly's solution of the puzzle concerning the "Anna Whateley" of the marriage license of Nov. 27, 1582, and the "Ann Hathway" of the marriage bond of Nov. 28, 1582, is this: the widow Whateley gave her correct name when the marriage license was made out, but the next day when the bond was drawn up at the instigation of her friends, Fulcon Sandels and John Richardson, they gave her maiden name by which they had known her all her life, which was the most natural thing for them to do.

This is the most reasonable and satisfactory solution of the "wm. Shoxfper et Anna Whateley" of the license, and the "willm Shagfper" and "Ann Hathway" of the bond. (For a fac-simile of the license and

bond, see J. W. Gray's "Shake-speare's Marriage and Departure from Stratford," London, 1905, or *New Shakespeareana* of July, 1906.) As the names Fulcon Sandels and John Rychardson, which appear on the bond and who apparently were the men that forced Shagsper to marry the woman he had seduced, are the same as the names of the men who are mentioned in the will of Richard Hathwey (proved 1582), it tends to confirm the supposition that Mrs. Ann (Hathwey) Whately was a daughter of this Richard Hathwey, although there is no daughter Ann mentioned in his will. The baptism of the "premature Susanna" on May 26, 1583 (she may have been born a few days or weeks after Nov. 28, 1582, for all we can tell) thoroughly confirms the seduction business. It seems, on perusing his will, that notwithstanding the circumstances of her birth, this Susanna was "Shagsper's" favourite daughter and received from him by far the largest portion of his property.

3. The story of the poaching and property-destroying operations of Shagsper and his comrades, as related in this cipher story by Harry Percy (a body-servant of Francis Bacon), who had lived in Stratford, is very plausible and probable.

That there was such a servant or retainer of Bacon's as Harry Percy is an historical fact. He is mentioned in the letters of Mrs. Nicholas Bacon (1528—1610) to her foster-son Francis, he is mentioned in Bacon's will; other references to him have been found.

The poaching and deer-slaying stories have been generally accepted, even by the most rabid "Shagsperites," as the reason why "Shagsper" was forced to leave Stratford and to remain away for several years.

4. The account of Harry Percy's trip to "willm Shagsper's" home at Stratford, where Shagsper lived always after 1595, with the exception of possibly two or

three absences of short duration; of Percy's forcing "Shagsper" to leave the country for a time, how he was concealed near St. Albans, one of the homes of Bacon, until Percy could put him on a ship at the London Docks; the description of the drunken habits of the younger brother Gilbert (1566—1612), &c., are all very possibly a true and correct statement.

"Rychard Quayney" (1540 (?)—1602), of Stratford, was in London from the Spring of 1598 to the Spring of 1599. On Oct. 28, 1598, he sent to "Wm. Shakspear" at Stratford a letter asking for the loan of thirty pounds (£30). Had "Shagsper" been in London at that time "Rychard Quayney" would certainly never have written to him at Stratford. There was a "Wm. Shakspear" recorded in Stratford records on Feb. 4, 1598—9 as owner of "X quarters of corn." Lately, some of the "Stratfordians," not wanting to accept any record of "Shagsper" being in Stratford in the years 1598—1599, when the plays *Rychard ye Second* and *Rychard ye Third* were printed with the name of "William Shakespeare" as the author, state that there was another "William Shakspear" living in Stratford at that time, who was a grain dealer and undoubtedly the man who was recorded as the third largest owner of corn in Stratford. They recognise the imperative necessity of having "Shagsper" in London at this time, if he published those plays that year. To get over the obstacles to the acceptance of their theories, many of them assert that Shagsper never took any pains to issue the plays, and neither knew or cared anything about their publication. This if stated about any other author of the past three centuries would be deemed too absurd for a moment's consideration. The necessities of the case, however, require that the Shagsperite deem nothing too unreasonable or absurd when it concerns "willm Shagsper," of Stratford, and when by maintaining

such fantastic theories they will tend to support them in their pretended belief. For a further illustration of this "peculiar aberration of the Shagsperite mind," read Mark Twain's latest book, "Is Shakespeare Dead?" in which book the late Mr. Clemmens ridicules in his inimitable and unapproachable manner the "vagaries" of the average "Shagsperite" of the present day.

The story of the drunken brother, Gilbert Shagsper, and of Harry Percy's knocking him down into the cellar is very probable. He was never married, as no woman would have such a man. Before he died he had become an idiot or insane as the result of his vicious habits. "Gilbertus adolescens" is the record at the time of his burial; that is "An Innocent," as crazy people and idiots were then called, and are so called by many at the present day. As none of Shagsper's brothers are mentioned in his will, it is apparent that they were all dead by 1616. The story of a brother Charles living to an extreme old age is only a sample of the "fiction" that has been and is still concocted time and again by the lunatic Shagsperites.

Mr. Parker Woodward and others have found many things that confirm the statements of the "Word" and "Bi-literal" ciphers. Before the paragraph quoted below had appeared in Mr. Woodward's book, "The Strange Case of Francis Tidir," page 7, which is as follows: "I have found no recorded facts inconsistent with the cipher claim, but much in history that supports it," an American Shake-peare student and writer, the late Wm. H. Burr (1821—1908), had made and written a similar statement and argument. While Mr. Woodward refers only to the "Word" and Bi-literal ciphers, Mr. Burr included the mathematical and other ciphers in his statement.

The comparisons and confirmations commenced and indicated in this article might be carried on to a much

greater extent by Baconians who reside in England, where the original documents, historical records, etc., which relate to this period are accessible. It is hoped by the writer that acting on these hints they will follow up and add to these suggestions.

AN AMERICAN GENEALOGIST.

NOTES.

IN view of Dr. Appleton's severe strictures on those students of Bacon who do not discard without examination claims of the discovery of cyphers in which his (Bacon's) works are referred to, it is reassuring to know that he stands well outside the Baconian fold. This is evident from the fact that on page 12 of *New Shakespeareana* for February, 1910, he makes this statement:—

“ To ordinary intellects the first folio was printed in 1623 because Mrs. Shakespeare (relict of William) died, thus releasing whatever rights she had by life estate or otherwise in the sixteen plays not already entered in the Records of the Stationers' Company. This surmise appeals to one's common-sense, because on November 8th, 1623, Iaggard and Blount entered for their copy on these registers the names of these sixteen plays. No lawyer with these facts before him could conjecture otherwise than that this coincidence of dates meant or inferred that Mrs. Shakespeare* had possessed some authority to withhold these plays from publication for reasons best known to herself, which reasons failed or title lapsed with her death. Possibly being a Puritan, and considering stage plays and all things theatrical as instruments of the devil, she suppressed them by sacrismet advice—more

* There is no record that any lady of that name died in 1623, or ever lived at that period.

probably she held out for more lucrative offers; the Puritan did not always object to his neighbour being dammed in the next world if the cash was satisfactory in this, which we cannot find fault with, since it has preserved to us sixteen Shakespeare plays which otherwise we would never have possessed. Her death, then, having released these sixteen plays they were printed and published."

There is not a shred of evidence which can be produced to support this very circumstantial story. It is "conjecture" of the wildest Stratfordian stamp. It is clear from the foregoing extract that Dr. Morgan is free from the taint of heresy. In the last chapter of his autobiography he has ranged himself beside Mr. Sidney Lee and others of that ilk who "know so much that is not so."

Since the foregoing note was written a letter has been received from Dr. Morgan, which appears in another column. Dr. Morgan's "old acquaintance" with BACONIANA is well known to us, as are also his contributions to Shakespearean literature. He, like most of his Stratfordian *confrères*, will not permit men to differ from him and break up new ground. He has not patience to argue with them; he adopts a more effective method of dealing with the innovators, so he describes them as "callow and half-baked, if not absolutely ignorant or crazy." That is Dr. Morgan's method, and, of course, it effectually ends discussion.

Some of the book sales in the early part of the last century were on a scale which are unknown in these times. The library of Mr. Isaac Reed, the celebrated editor of the works of Shakespeare, was offered for public auction on the 2nd November, 1807,

and 38 following days (Sundays excepted) in 8,957 lots. A First Folio edition, 1623, of the Shakespeare plays realised £38, whilst a second edition with manuscript reference fetched £5. A copy of the *Merry Wives of Windsor*, 1619, was sold for 7s. 6d. Ben Jonson's "Sejanus," 1605, went for 7s. "Bacon's *Essaies*," 1st edition, 1597, was sold with the "Unreasonableness of Atheism," for 1s. A copy of the 1598 edition was included with "Corne-Wallys *Essayes*," 1600, and brought £1 6s. Malone was one of the principal purchasers. He bought a copy of the 1612 "Essaies" for £1 2s., and a first edition of the "Wisdom of the Ancients," 1619, for 16s. Unless there is a misprint in the catalogue, a copy of an edition of the "Essays," unknown at the present day, changed hands. Lot No. 1,772 realised 16s., and is thus described:—"Bacon (Francis Lord) *Essayes*, Lond. 1622." Arber does not mention this edition, nor is there a copy in the British Museum. "T. Bright on Melancholy," 1586, was sold for 4s.; Cervantes' "History of Don Quixotte," 2 Vols., 1612—1620, for 5s. Robert Greene was more appreciated, for his "Ghost Haunting Conie-Catchers," 1602, brought £3, and his "Metamorphosis," 1617, £2 12s. 6d. Thomas Nashe was considered still more valuable, "Foure letters and certain Sonnets, especially touching Robert Greene: Imprinted by John Wolfe," sold for £11. Haslewood, who in 1812 reprinted the "Arte of English Poesie," attributed to Puttenham, was another large buyer. He secured a copy of that work (first edition) for £3 5s. The total proceeds of the sale were £4,386 19s. 6d. If the books then sold were submitted to auction to-day they would probably realise at least £50,000. Great as the increase of value would have been if they had been reserved for sale in these days it would not justify such a course from the point of view of investment. For if the proceeds of sale (£4,387) had

been left to accumulate at compound interest at 5% per annum the principal and accumulations would in 1905 have reached £561,536.

The late Dr. Churton Collins in an essay on The Porson of Shakespearean Criticism, says :—“ The fate of Lewis Theobald is without parallel in literary history. It may be said with simple truth that no poet in our own or in any language has ever owed so great a debt to an editor as Shakespeare owes to this man.

The following verses appear opposite to the engraved page of the progenie of Geffrey Chaucer in the first complete edition of his works printed by Adam Islip, at the charges of Bonham Norton, in 1598 :—

THE READER TO GEFFREY CHAUCER.

Rea.— Where has thou dwelt, good Geffrey, al this while,
Unknowne to us, save only by thy bookes ?

Chau.— In haulks, and hernes, God wot, and in exile,
Where none vouchsaft to yeeld me words or lookes :
Till one which saw me there, and knew my friends,
Did bring me forth : such grace sometimes God sends.

Rea.— But who is he that hath thy books repar'd,
And added moe, whereby thou art more graced ?

Chau.— The selfe same man who hath no labor spar'd,
To helpe what time and writers had defaced :
And make old words, which were unknown of many,
So plaine, that now they may be known of any.

Rea.— Well fare his heart : I love him for thy sake,
Who for thy sake hath taken all this pains.

Chau.— Would God I knew some means amends to make,
That for his toile he might receive some gains.
But wot ye what ? I know his kindness such,
That for my good he thinks no pains too much :
And more than that ; if he had knowne in time,
He would have left no fault in prose nor rime.

H. B.

It would appear, therefore, Chaucer was equally indebted to someone who had edited his works and who preferred to remain unknown. Who was that unknown editor? Let a Baconian ask that question and the reply, accompanied with a smile of pity, will probably be "I suppose you are going to say that Bacon wrote Chaucer too." That is how the superior person (and all who are sufficiently ignorant not to be Baconians assume this superior attitude) regards the natural question which will suggest itself on reading the lines. The fact remains, however, that it is Francis Bacon who is referred to therein.

Only three claims have been made, with any evidence to support them, of discoveries of cipher-writing by Francis Bacon. In 1888 Ignatius Donnelly published "The Great Cryptogram," which purported to explain Francis Bacon's cipher in the so-called Shakespeare plays. Dr. Orville Ward Owen, of Chicago, published about the year 1893 a work putting forward a claim which he had previously made in the press that he had discovered what has been termed "The Word Cipher." About the same time Mrs. Gallup, who had been working with Dr. Owen, published a volume on "The Biliteral Cipher." These claims have been examined by competent and by incompetent authorities, but so far there has not been any general acceptance on the part of the public, or even on the part of Baconians as a body, of any one of them. Mr. W. Stone Booth's acrostic signatures come under a different category. The prevalent use of anagrams and acrostic signatures in the Elizabethan period is well known to every serious student of that period. The author of *The Art of English Poesie*, William Camden, Ben Jonson, Joshua Sylvester, Thomas Randolp, John Taylor, and many other writers give prominence to them. Mr. Stone Booth's claim is that

he has discovered a recurrence of a certain form of identifying mark in definite places in a series of works of suspected authorship. It is not, he says, a problem of occurrence of a certain form of mark in any place.

Mr. Tanner's work is still undergoing critical investigation by eminent mathematicians. No publicity will be given to the discoveries until they are supported by the testimony of independent critics of a character sufficiently decisive as to place their authenticity beyond doubt.

Sir Edwin Durning-Lawrence has been meeting all comers in the South London Press. The arguments contained in the series of letters which he has contributed remain unanswered by his opponents and leave him in possession of the field.

The Bacon Society.

THE last lecture of the 1909—1910 session was delivered by Sir Edwin Durning-Lawrence at his house, 13, Carlton House Terrace, on Thursday, the 30th of June, 1910. There was a large attendance. Mr. W. T. Smedley presided. *The Real Shakspeare of Stratford-upon-Avon and the New Discoveries* was the subject.

The lecturer stated that he was about to give them a true history of William Shakspeare which had never been made public before. This he did in the following words:—

“The real story is very simple. Eleven plays had been brought out anonymously, when, in consequence of political exigencies, it was absolutely necessary that a name should be immediately attached to them. Bacon had used the name William Shakespeare for his *Venus and Adonis* in 1593, and for his *Rape of Lucrece* in 1594. An extremely insignificant person, known as Shaks, or Shaksper, was found, who for the very large bribe of £1,000—equal to about £10,000 of our money—was willing to take the risk of being imprisoned. Accordingly, in 1597, New Place was purchased for him, and he was sent away to Stratford-on-Avon. When he had been got away, then and then only was the name of Shakespeare attached for the first time to a play, viz., *Love's Labour's Lost*, and immediately thereafter it was stated that the eleven other plays, and also the poems, were by this same person, and likewise the unpublished sonnets, which

were not printed till eleven years later, viz., in 1609. When Shakespeare went to Stratford no play had borne his name, and after his name had been attached to the plays, probably no one in London connected the name of Shakespeare with the hanger-on at the theatre, who had gone into the country. There never was a Shakespeare Company, Shakespeare never was a manager of any theatre, nor was he ever an actor of repute. Rowe, who brought out the fifth edition of the plays in 1709, prefixed to them the first 'Life of Shakespeare,' and he tells us that £1,000 was paid to him, and he also says, 'His name is printed—as the custom in those times amongst those of the other players—before some old plays, but without any particular account of what parts he used to play; and though I have inquired I could never meet with any further account of him this way than that the top of his performance was the ghost in his own *Hamlet*.' As the meanest super could easily play the part of the ghost in *Hamlet*, the purport of this story must be to tell us that Shakespeare's real claim to renown is that he played ghost (that is pseudonym) to Bacon. Rowe was evidently informed to a considerable extent, for page 55 is misprinted 53 to connect it with the real page 53, and thus afford a revelation; while in the whole book, containing 3,324 pages, there is no other mispagination."

Sir Edwin undertook to prove that there was no evidence to support the assumption that the signatures attributed to Shakspeare were by his hand. In a manner which left little room for doubt a German lady had proved that the body of Shakspeare's will was in the same handwriting as the three alleged signatures to it. He agreed with her conclusions and affirmed that the name of the testator had been added by the law clerk who copied out the will. The so-called signature on the purchase deed of the Blackfriars property and that on the mortgage deed, executed concurrently, but according to custom dated the following day, to the assignment, were in different handwritings. The two documents had been engrossed by two draftsmen, each of whom had added the abbreviated signature to the document he had engrossed. The purchase deed was considered the most valuable possession of the City of London Library; the mortgage deed one of the greatest treasures in the British Museum. Twenty years ago the authorities of these two great national libraries had been compelled to admit to him that either of the so-called signatures was, or pretended to be, a signature of William Shakespeare. That disposed of the signatures. The recent discovery of Dr. Wallace had not unearthed a signature of William Shakspeare. The alleged signature was attached to certain "Answers to Interrogatories" made in a legal action then pending. If the deponent had been able to write he must have signed these answers in full without abbreviation. There was no escape from this pertinent fact. But as he was not able to write one letter of his own name he signed the "Answers to Interrogatories" with a round dot. Over this mark the law clerk had, with an extremely

rapid pen, written *Wilm Shaxpr*. Dr. Wallace misread this to be *Willm Shaks*, but he (the lecturer) understood that all the experts at the Record Office had been compelled to arrive at the conclusion that the true reading was *Wilm Shaxpr*.

The Portraits were next considered. There were only two which could be considered authentic, namely, the bust in Stratford Church and the Droschout engraving prefixed to the 1623 first folio edition of the plays. The present monument was not the original monument or bust. "Antiquities of Warwickshire," by Sir William Dugdale, published in 1656, contained an engraving of the monument; it differed in nearly every detail from the present one, which was erected after Shakspeare had been dead 120 years. Mrs. C. C. Stopes, who was not a Baconian, had pointed this out in an article in the *National Review* in 1904, and no man of intelligence had ventured to impugn her evidence, to dispute her facts, or to question her conclusions.

The only other "authentic" portrait was the Droschout engraving. He had proved beyond cavil or question that this portrait was that of a mere dummy figure clothed in an impossible coat, cunningly composed of two left arms cleverly united together, surmounted by a putty-faced mask, which is totally unlike the face of any human being and which is furnished with an ear made like a cup to hide any real ear which might form part of any face behind the mask. No tailor could be found who would venture to assert that the coat depicted could be supposed to represent a real coat, or that by any possibility it could have been so drawn accidentally. The unfortunate man encased within a coat so made would be unable to use his right arm and would present a ridiculous appearance. Anyone possessing ordinarily good eyesight could see that the artist had portrayed a mask. He must see that there is a clearly-cut black line drawn round the edge of the mask. Thus had the engraver done out the life and hidden the face. This figure was purposely prepared to reveal the truth that William Shakespeare, of Stratford-on-Avon, Gentleman, was a mere mask, a left hand, a pseudonym of the great author Francis Bacon.

In Westminster Abbey was a medallion bust of Ben Jonson, in which he was represented as wearing a left-handed coat. In Seymour's Stowe, II., pp. 512, 513, there was a description of it, and the following lines, which were written concerning it, were quoted :—

"O rare Ben Jonson—what a turn-coat gown !
Thou ne'er wast such, till clad in stone.
Then let not this disturb thy sprite,
Another age shall set thy buttons right."

The design of the bust was not to dishonour Ben Jonson but to honour him by proclaiming him as the noblest, the truest, and the most trusted of Bacon's secret agents.

The lecture was illustrated by limelight lantern views. In a discussion which followed, Mrs. C. C. Stopes, who was present,

admitted that the signatures had to be surrendered, but she contended that because the name of Shakspeare had been written by the law clerks on the various documents, that fact did not preclude the possibility of his being able to write or necessarily imply his lack of education.

The lecture was attentively listened to by the appreciative audience, and a cordial vote of thanks was accorded to Sir Edwin on its conclusion.

CORRESPONDENCE.

TO THE EDITOR OF "BACONIANA."

SIR,—BACONIANA and I are such old acquaintances and fellow-workers that I deprecate any misunderstanding of our relative positions. And I fear that its editorial remarks upon page 106 of its April, 1910, issue will mislead readers unaware of our long comity.

But I have treated these constantly-recurring "ciphers" with patience and hospitality so long! And even a worm will turn!

My objection to them is (1) that they are not ciphers at all; (2) that even if they are ciphers, they are unnecessary; and (3) that they are already so numerous as to be impossible, not to say ridiculously impossible!

(1) A cipher implies a code; at least it implies a KEY. If Lord Bacon had proposed to leave a cipher to posterity he would (unless we are to abrogate our own sanity or our estimate of Lord Bacon's) have left posterity a KEY of that cipher. Having carefully concealed a message to posterity in a cipher, he would not have proceeded to carefully conceal the key of that cipher! We would not assign to the simplest Simon of men such a stultification as that! far much less to the man whom even his enemies conceded to be the wisest and brightest of mankind!

What these numerous gentlemen—from Mr. Donnelly to his twenty-first or twenty-second successor—have given us are not CIPHERS at all, but KEYS!! Having invented out of their own heads certain KEYS, they proceed to guess at a depository of the assumed "cipher," and then (with, however, much practice, adjustment, revision, experiment and what all, we can never know, for they do not propose to tell us) they proceed to apply it somewhere. Having induced it to work somewhere, they announce it and calmly challenge us to on the instant disprove something that they have themselves spent days or months or years in perfecting!

(2) But why are these ciphers necessary? Why resort to cryptic or adumbrant matter at all until we have exhausted our facts, or, if our facts, then until we have exhausted our stock-in-trade of possibilities, if not our probabilities? Or do we doubters propose to admit that our brief of facts is exploded, and that our stock of probabilities and of possibilities has gone by the board?

Otherwise, why reject arguments that appeal to all sane persons, and replace them with arguments that appeal to nobody or to a very few (except, perhaps, to their sense of the ridiculous)? The line of fact is the line of least resistance. Why abandon it in favour of a line of cryptic material that nobody but its inventors can conceive of, or comprehend when it has been conceived? Has any fact, rumour, or item of record turned up for the last one hundred years that is inconsistent with the Baconian authorship theory? If there has not, why invite the ridicule of the casual and the half-informed by recourse to the occult and the mysterious?

(3) As a matter of actual count, there are twenty-one "Baconian Ciphers" to date. Enumerating Mr. William Stone Booth's mediæval "Acrostic Signatures of Francis Bacon" as a "cipher" there are twenty-two.

A very cursory inspection of Mr. Booth's remarkable affair will show that any given name—"George Washington," "George the Third," "William Shakespeare," or "William Stone Booth," or any other—is as readily revealed by Mr. Booth's schedules as is any one of the seventy or eighty significances of Lord Bacon! Indeed, Mr. Booth himself, with a simplicity that is almost too sacred for profane comment, calls our attention to this facility of his system! He himself pathetically extracts the name "William Shakespeare." Why, after getting out the "WILLIAM S," he does not switch off to a T, instead of to an H, and so extract for us "WILLIAM STONE BOOTH" instead of WILLIAM SHAKESPEARE, passeth man's understanding; unless it be that he is traitorously aware that, while William Stone Booth has never been accused of writing the Shakespeare plays, a certain William Shakespeare has been accused of that very crime; and here, by extracting that name three times, the crime is actually fixed upon him!

The one solitary exception to the above must be the cipher produced by Mrs. Gallup. In this Mrs. Gallup has had the wisdom to apply Lord Bacon's own code as described by himself in the "De Augmentis." I have not myself been able to verify her work; but other eyes have been more fortunate. A considerable feature of her work—which would lead me to expect much from it—is Mrs. Gallup's absolute good faith in making what lawyers call "a declaration against interest"; but, presenting those translations from the Homeric poems, of course they weaken the probabilities. But if they are where Mrs. Gallup says they are, to have suppressed them would have been such bad faith on her part as to have *à Poultrance* disposed of Mrs. Gallup and her cipher for ever!

Trusting that this very long letter, which has grown to its proportions through my effort to be brief (*Brevis esse laboro, obscurus fio*), may not trespass unduly upon your pages,

I remain, with constant good wishes and goodwill,

Yours faithfully, APPLETON MORGAN.

Westfield, New Jersey, June 19, 1910.

TO THE EDITOR OF "BACONIANA."

SIR,—I am not interested in defending any of the Baconian ciphers. They may stand on their own merits—if they have any—but I want to add a word to what you say in your April issue about Dr. Appleton Morgan's remarks in *New Shakespeareana* about ciphers. Dr. Morgan is my friend and I should not wish to say anything to hurt his feelings—but I really do not think there is much danger of that. He knows me too well. And he knows that I know that he is only fooling when he talks such nonsense as he did in February *New Shakespeareana* about ciphers. His talk about "Witches's Palindromes," etc., he knows as well as I do, as you do, Mr. Editor, that it is rank nonsense. The cipher—if there is any—has nothing whatever to do with Shakespeare's message to the human soul, nor to his references to current events. What is said in the text of Shakespeare has nothing whatever to do with any possible cipher which may have been put into it. If I should want to use Mr. Roosevelt's Guildhall speech, or his speech at Oxford, I could put a cipher into it easily enough without in the slightest degree disguising his views in regard to British rule in Egypt, or of the influence of history on current events. Suppose I want to say "Cat," what is easier than to underline the first "c," the next "a" and the subsequent "t"? It has not in the slightest degree disturbed Mr. Roosevelt's views in regard to the Egyptian policy, but *there is the cat*; that is, if I tell the printer to put those letters in a different type from the others. Is not Dr. Morgan aware that there is not a moment of the twenty-four hours that go to make up the three hundred and sixty-five days that make up a year of a modern century, that the bottom of the Atlantic is not kept hot by diplomatic dispatches flying back and forth in cipher? Witches's palindromes, forsooth!

ISAAC HULL PLATT.

BACONIANA.

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A FALSE-DATED BOOK.

A REMARKABLE DISCOVERY.

IN the last issue of BACONIANA I stated that the earliest date at which I had been able to find the A A device used as a headpiece was in 1563, when it appeared over the dedication, Ioanni Soto Philippi Regis in "De Furtivis Literatum Notis Vulgo. De Ziferis." Ioan Baptista Porta Neapolitano Authore. Cum Privilegio Neapoli, Apud Ioa Mariam Scotum.

When my books were being examined for that article by an expert wood engraver he insisted that the block there used in Naples in 1563 was the same as that printed from in London, in the appendix to Digge's "Stratoticos" in 1590, only it was newly engraved when used in London and had been much worn before being used in Naples. Obviously this was impossible, and apparently this was another instance of the unreliability of expert evidence.

On the 11th of August I received a book catalogue in which the 1563 edition of "De Ziferis" was offered at 10s. 6d., and as it was a low price I sent for it. On comparing it with the copy I previously had it differed in type, illustrative designs, head and tail pieces, initial letters; in fact, in every detail, although on the title-page the type had in one been chosen to represent that

of the other. The same words appeared on each page, but in the first copy there was a key-word at the bottom of each page which was absent in the later one. Here was a remarkable position :—Ioa. Maria Scotus had, in Naples in 1563, printed two editions of Baptista Porta's work on cyphers. For the illustration of each he had separate blocks printed; this meant that about fifty blocks relating only to the subject-matter of the book had been duplicated. What could be the explanation?

There was another difference. The volume last purchased had a list of 14 errata, and underneath the sentence "Auctoritate, Licentia R. D. Aloysii Campanæ Episcopi Montis Pelusii ac Neapolitane Diocesis Vicarii."

In what proved to be the false-dated copy these fourteen mistakes had all been corrected, but another list of errata is printed in it containing 86 errors, of which 70 appear to have been unnoticed in the true Naples edition.

The initial blocks and tail pieces in the copy containing the A A headpiece seemed familiar to me, and after a careful search I found every one of them in books printed by Adam Islip after 1590. In fact, they may all be seen in the edition of Chaucer's works, 1598, and the translation by Loys le Roy, called *Regius of Aristotle's Politiques*, published in the same year. It was evident, therefore, that on the title-page of the volume containing the A A design the date, the place of publication and the name of the publisher were incorrectly stated. The only explanation appeared to be that it was an English reprint, but that the fact that it was a reprint was not stated.

The book had been re-published in 1591 by John Wolph in London, and I had the good fortune to secure a copy from the first bookseller to whom I applied.*

* The 1563 false-dated copy is annotated throughout in Francis

On comparison it appeared that the 1591 edition and the 1563 false-dated edition had been printed from the same type and blocks. There is only one difference. The 1591 edition contains a dedication headed "Illustri et Excelso viro Henrico Perceio Comiti Northumbriæ, &c. Domini meo Colendissimo." This is on the page bearing the printer's signature, †2, and the following page. In the false-dated 1563 copy, for this is substituted the dedication which is identical with that in the other volume bearing date 1563, headed "Excellenti Viro Ioanni Soto Philippi Regis In hoc Regno A'Secretis Ioa. Maria Scotus." It is over this dedication that the A A headpiece appears.

A further comparison establishes the fact beyond doubt that the 1591 dated edition was printed off before the false-dated 1563 edition.

Here are the facts. In 1591 John Wolf re-published Baptista Porta's work on cyphers, published by Ioa Maria Scotus in Naples in 1563, but according to Spedding not *en vente* until 1568. This reprint was dedicated to Henry Percy, Earl of Northumberland. After the edition had been printed off, the title-page was altered to correspond with the 1563 publication, the dedication was taken out and a copy of the original dedication was substituted, and over this was placed the

Bacon's handwriting. As was his invariable custom he went through the errata, altered each one, and as he did so ticked off the schedule. When I opened the 1591 copy I was surprised to find there also Bacon's handwriting. Pages 221 to 224 have been misplaced, and at the bottom of page 220 is a note, "Vide sequentia in initio Libri post folium tertium." On the title-page, in feminine Italian hand, are the initials C. K. and the signature C. Killigrew. This is the signature of Lady Killigrew, who was Catherine Cooke, the sister of Lady Anne Bacon, and therefore Francis Bacon's aunt. She married Sir Henry Killigrew for her first husband and after his death she became the wife of Sir Henry Nevill.

A A headpiece. Then an edition was struck off which until to-day has been sold and re-sold as the first edition of Baptista Porta's work. Who did this and why was it done?

Y. LEDSEM.

[A further article on the A A headpieces is held over on account of lack of space.—ED. *Baconiana*.]

OMNES NUMEROS HABET.

MAN Y years ago this expression, used in English form by Ben Jonson, was somewhat eagerly discussed by combatants on the Bacon-Shakespeare question. The passage is well-known. In his "Discoveries" Ben Jonson says of Bacon, "He hath filled up all numbers, and performed that in our tongue which may be compared or preferred either to insolent Greece or haughty Rome." Baconians contended that the resemblance, verbal certainly, between this passage and another in Ben Jonson's poem, prefixed to the 1623 Folio of Shakespeare, cannot be entirely accidental,—and the most natural conclusion is that both passages refer to the same person, and that the identity of Bacon and Shakespeare is distinctly implied and implicitly affirmed. As an additional confirmation of this conclusion some Baconians claimed that the word *numbers*, used in the "Discoveries," signifies that Bacon was a poet and wrote in "Numbers." The late Dean Plumtre, writing to the Editor of the *Bacon Journal*, disputed this interpretation on the ground that,—as the Dean wrote,—“As a matter of fact the phrase does not necessarily imply poetic construction of any kind. Jonson clearly uses it as the equivalent of the Latin *omnes numeros habet*, and these words are used of completeness of any kind. The world is *expletus omnibus*

numeris, as it came from its Creator. ('Cicero De Nat. Deor.,' II. 13). The stoics said of virtue, *omnes numeros habet*. ('Cicero de Offic.,' III. 3). A book, whether in prose or verse, may be *numeris omnibus absolutus*. ("Pliny," Ep. XI. 38). An orator is said to *ire per omnes numeros eloquentiæ*. It is clear, I think, from this induction that an undue stress has been laid upon Ben Jonson's words, and that the meaning of *numerus* as poetry does not necessarily, if at all, find a place in them. He may have looked upon Bacon's philosophical works as attaining the highest degree of completeness, and placing him on a level with or above the philosophers of Greece or Rome."

Now it seems to me that whether the word *numbers* refers to poetry or not does not very much matter; the argument for the identification of Shakespeare and Bacon derived from the whole passage is not weakened by the ambiguity of a single word. Moreover, according to the most classical and restricted import of Jonson's words, poetry is *not* excluded, but rather included, in the meaning of the word *numbers*. For it is to be observed that when the word is used by Cicero, or Pliny, or classic writers generally, the word *numerus* has a correlative reference to some such word as *corpus*, and that the *corpus* is always defined,—its constituent parts being its *numeri*. For example, the *corpus honestum* (Cicero uses this word in the passage quoted by Dean Plumptre as referring to virtue) has for its constituents virtue, utility and pleasure. In all the passages you may ask the question and obtain an answer,—What is the entire *corpus* to which the *numeri* belong? So that Dean Plumptre's contention that philosophy may include all the numbers of which Jonson speaks is an arbitrary limitation of the *numeri*, and implies a grotesque and dismembered *corpus* having only one limb and no *numeri*.

In order to know what Ben Jonson means we must find the *corpus* of which his *numbers* are composed. He names several authors representing various branches of literary construction, and claims for Bacon a concentration of the different forms of construction which are represented singly by the authors whom he names. According to Dean Plumptre these all ought to be philosophers. But they are not ; and the qualities attributed to them do not include such philosophy as Bacon wrote at all. Ben Jonson's enumeration of the *numeri* is, eloquence, mastery of wit and language, vigour of *invention* (a very significant word, impossible to be applied to mere philosophy), strength of judgment, lettered qualities, oratory (especially in debate, attack or defence, under the stimulus of provocation), capacity to honour a language or help study. The list which Ben Jonson gives includes :—

1.—Sir Thomas Wyatt, who was “statesman, diplomatist, poet and prose writer—the first writer of sonnets in English. His ballads, sonnets and satire rank with those of Lord Surrey, as the firstfruits of modern English poetry.”

Here is one of Bacon's numeri.

2.—Henry Howard, Earl of Surrey, first writer of English blank verse. “The English Petrarch,” as J. M'Kail says. *Here is another.*

3.—Sir Thomas Chailon, “enjoyed considerable reputation as a poet.” *Another.*

4.—Sir Thomas Smith, author of works on Greek and Latin study. *Another.*

5.—Sir Thomas Eliot, “the admiration of all the learned of his time, for the integrity of his life and variety of his accomplishments.” *Another.*

6.—Sir Nicholas Bacon, “had much of that penetrating genius, solidity, judgment, persuasive eloquence and

comprehensive knowledge of law and equity, that shone forth in his son." *Another.*

7.—Sir Philip Sydney, whose sonnets and other poems belong to English classic poetry. *Another.*

8.—Richard Hooker—the learned, eloquent, profoundly philosophic book "Ecclesiastical Polity" is his immortal monument. *Another.*

9.—Sir Henry Saville, historian, mathematician, astronomer. *Another.*

10.—George Sandys, translated Ovid's "Metamorphoses," and the first book of Virgil's "Æneid." His verse is praised by Dryden. *Another.*

Here is an illuminating commentary on the contention that Bacon's numbers referred to philosophy only and not to poetry. And as to this, it is to be noted that Ben Jonson speaks of Bacon's writings *in our tongue*. His philosophical works were written, except the *Advancement*, in Latin. If the whole of the *numeri* means philosophy, Ben Jonson's words are contradicted by his instances, and they are really absurd. For if the whole body is the eye of philosophy where is the hearing of rhythmic verse,—where the vigour of invention, and all the rest of the qualities enumerated and sampled? Evidently we must understand Ben Jonson as attributing poetry, *even more than philosophy*, to Bacon. It is vain to attempt to water down the words into one meaning. They express the unbounded admiration of a mood which cannot find language too strong and too comprehensive for eulogy.

In describing the men of wit mentioned by Ben Jonson I am indebted to the "Encyclopædia Britannica" and the "National Dictionary of Biography."

I am, however, not inclined to abandon the idea that the word *numbers* may have been used in rather a forced way, in order, by a sort of double sense, to leave the attribution of poetry as one ambiguously attached by

Ben Jonson himself to Bacon's name,—stating the fact in a not too compromising way for those who can read between the lines,—secretly a meaning which he did not feel himself at liberty to fully divulge. For in Ben Jonson's day, and for long afterwards, poetry was the most immediate significance of the word *numbers*. This is a sense which is now rarely used,—almost forgotten,—but it was colloquial and familiar in Jonson's day. Instances will readily occur. Longaville, in *Love's Labours Lost*, as he destroys a MS. containing poetry, says,—

“These *numbers* will I tear, and write in prose.”

Malvolio, after reading one stanza of a poem, finds the next written in a different rhythm, and exclaims, “What follows? The numbers altered.” Hamlet begins his love-letter in poetry, but lapses into prose with,—“O dear Ophelia, I am ill at these numbers.” (See also Sonnets 17 and 79). Milton's stanzas in praise of Shakespeare are well known. Pope says, “I lisped in numbers, for the numbers came.” Now, considering the fact that everything written by Jonson about Bacon and Shakespeare has a sort of mystic or evasive character, I cannot help thinking that we have here another specimen of literary prestidigitation by which he smuggled in the notion of poetry without making it too conspicuous or explicit, leaving room for a different meaning.

But we are not confined to the “Discoveries” in order to learn what Jonson meant by such numbers as Bacon possessed. In the twin passage in the Folio poem Jonson tells us what insolent Greece and haughty Rome could produce in rivalry of Bacon. Here poetry and dramatic construction are distinctly referred to as represented by Aschylus, Euripides, Sophocles, Pacca-vius, Accius, Seneca (of Ardova). These are the *numeri*

of the *corpus* identically applied to Shakespeare in one place and naturally transferred to Bacon in the other. Moreover, great and splendid as are Bacon's prose and scientific writings, they do not in themselves justify the terms of Jonson's eulogy according to the limitation which we are asked to put upon his words. They do not so "fill up all numbers" as to baffle rivalry with all that Greece produced when its soaring was most daring, and all that Rome produced in the supremacy of its power, to challenge the pride and wonder of the world. Bacon's philosophy does not include many branches of metaphysics which Plato, Cicero, and ancient philosophers discussed. It relates chiefly to physical science and human fortune and conduct.

Ben Jonson *does* speak both of William Shakspeare and of Francis Bacon personally, and it is not difficult to discern in his references to Shakspeare a superior-person, patronising flavour, as if speaking of a charming nonentity; while as to Bacon his praises are so superlative that language fails him in the attempt to express his estimate of his greatness, never forsaking him in his greatest calamity. He can only express himself by abandoning mere didactic phraseology, and using concrete, and therefore inexhaustible, object-lessons. He transfers to him all the accumulated homage which he offers to the most distinguished literati of his own and of past ages, including that which he had officially bestowed on the poetry of Shakespeare. Also in other places, when he speaks of Bacon, he was apt to borrow tricks of speech from his dedicatory poem. Thus in the Folio poem he writes of "Shakespeare,"—

" Nature himself was proud of his designs,
And joyed to wear the dressing of his lines,
Which were so richly spun and woven so fit,
As since she will vouchsafe no other wit."

And in reference to Lord Bacon he writes,—

“Whose even thread the fates spun round and full
Out of their choicest and their whitest wool.”

It is true that Ben Jonson, in his eulogy of Bacon, does not name any dramatic writer. Perhaps he was too modest to name himself, and his self-valuation would not permit him to name anyone else. But the non-inclusion of any dramatist in Ben Jonson's collection of samples is of no importance in a list not intended to be scientific or complete. Certainly no such restriction to philosophy as Dean Plumptre required can be conceded to a list which includes Sir Philip Sydney, Wyatt, Surrey, Sydney, and Sandys.

The learned Dean considered that Jonson seemed purposely to exclude the dramatic form of composition from the “numbers” that Bacon fulfilled, while he leaves room for poetry in Bacon's paraphrases of the Psalms and occasional sonnets. Nothing can be more absurd than to claim that Bacon's paraphrases of the Psalms can entitle him to include poetry among the “numbers” which he fulfilled, and to take a rank side by side with the greatest poets. These poor Baconian fragments are certainly of only second-rate value, and are of lower quality than Sydney's poems. Jonson must have known that Bacon accomplished something better in his *numeri* than this,—he never penned anything half so absurd.

It may be hoped that this explanation of the entire force of Jonson's *numeri* may set this branch of our controversy in a clearer light. The necessity for this is not obsolete. In the most recently published work on the Baconian question, “Bacon is Shakespeare,” by Sir Edwin Durning-Lawrence, there is a reference to Jonson's phrase both in the text and in a footnote to the text (p. 64), and the two are almost self-

contradictory. In the text Sir Edwin says, "He who hath filled up all numbers means, unquestionably, He that hath written every kind of poetry." This is scarcely accurate, for a poet may be of the highest rank, although his range may be limited, and "all numbers" means more than poetry. Homer did not write love lyrics, and neither Homer nor Virgil nor Milton (limiting our enumeration to the "three poets in three distant ages born," who are recognised as supreme), wrote dramas. It means all varieties of literary construction. Sir Edwin's footnote ambiguously recognises this, for he writes, "*Numeri* is also used merely in the sense of *parts*." If so, "numbers" cannot "*unquestionably*" mean "every kind of poetry." Also, Rev. Geo. O'Neil is quoted, who, "in a little brochure entitled, 'Could Bacon have Written the Plays?' contends that '*Numeri*' in Latin,—'Numbers' in English,—applied to literature, means *nothing else than verse*, and even seems to exclude prose,"—which shows that the reverend gentleman must have overlooked or forgotten both the classic and the English use of these words.

And lastly, the very omission of Shakespeare's name from Ben Jonson's list of wits is remarkable. Ben Jonson must have known how supreme Shakespeare was in dramatic writing; no one could better appreciate his transcendent supremacy, and the omission of his name requires explanation. I can find no other than the Baconian.

R. M. THEOBALD.

BACON'S LAST RESTING PLACE.

BEFORE dealing with the subject of this article I want to remove a possible error in the word-cipher, as to the house at which the Queen and Dudley were secretly married a few days after the death of Dudley's wife Amy, which occurred on 8th September, 1560.

There was a Sir William Pickering but no Lord Puckering at that date, and Bacon's information or recollection, or perhaps his decipherer's, may have been the cause of what now appears to me a mis-statement.

Brook House, Hackney, with its fine orchards and gardens (see Miss Leith's account in *BACONIANA*, 1908), had belonged to Henry VIII.; but his son, Edward VI., gave it to William Herbert, first Earl of Pembroke, (at the second creation of the Earldom).

Pembroke was rich, had troops of retainers, great influence in State affairs, and had married a sister of Henry VIII.'s last wife. He was a keen Protestant, strongly supported Henry VIII. in his refusal to continue the English Church subject to the supremacy of the Pope of Rome, and when Henry VIII. died was trustee of his Will. He was one of a Privy Council of twelve who managed the kingdom while the boy king, Edward VI., occupied the throne, and firmly backed the claims of the Protestant Lady Jane Grey to the throne on the young King's death. He managed to hold his own during the five years that Queen Mary, the Catholic, was on the throne, and immediately on her death proceeded with Cecil to Hatfield to arrange with Princess Elizabeth to make her proclamation as Queen and secure that the Protestant religion should be restored. At that date he was nearly sixty years of age. The Queen's position in September, 1560, having become very critical, and knowing what we do of Earl

Pembroke's firm action hitherto in matters of State importance, it is probable that he placed Brook House, Hackney, at the disposal of the Queen and Dudley for the place of nuptials.

The parish of Hackney was a quiet one in those days—its distance is about five miles from Westminster—and there is great probability that it was the house of Lord P. referred to in the cipher story. According to Miss Leith the Queen did once stay there and had the key of the parish church in her possession during the visit.

The child, a boy, thus legitimatised, was born four months later, viz., 22nd January, 1560—61, but Elizabeth, unable to face the public, concealed the birth, and the infant was passed to the care of Lady Ann Bacon and brought up nominally as her son. In the previous month Francis II. of France had died and the child was fitly named after him. According to Mr. J. A. Froude the early months of 1560—61 were occupied with negotiations with King Philip of Spain; Dudley offering that if he would recognise and support an open public marriage the Queen would restore the primacy of the Roman Catholic Church. At this time Mary Queen of Scots, an ardent Catholic, was heiress presumptive to the English throne.

Anyone interested in this romantic story should turn to Mrs. Gallup's book on the biliteral cipher. In that part deciphered from the "History of Life and Death," 1623, they will find that Lord P. (Pembroke) "having strong suspicion that these might at a remote date perchance be required had himself made written testimony concerning the ceremony of the Queen's nuptials and had obtained other substantive written testimony confirming the marriage and of Francis 'Bacon's' birth certified by the physician, nurse, midwife and Lady Ann Bacon." In this we again see the action of a firm statesman,

zealous for the Protestant succession at a period of much vacillation on the part of the Queen.

Had he lived history might have been very different, but in 1569 he died and by his will Dudley, then Earl of Leicester, and Sir Nicholas Bacon, by codicil, were appointed with others to oversee its administration.

If the marriage and birth declarations were in Earl Pembroke's possession at his death these two overseers were doubtless the channel by which the papers went eventually into the control of the Queen, who after a time destroyed them.

Another interesting personality came on the scene later, namely, Lady Ann Clifford, born 1589, died 1675. Her father was George, Earl of Cumberland, champion at tilt to the Queen; her mother was niece of the Countess of Warwick, wife of Ambrose Dudley, brother to the Earl of Leicester. Her two brothers, with the significant names of Francis and Robert, died in infancy, whereby Lady Ann eventually succeeded as heiress to her father's large landed estates.

In February, 1608—9, at the respective ages of nineteen, Lady Ann married Richard, third Earl of Dorset. The young people were prominent at the tilts and ceremonies of the Court of James I., and lived during most of their married life at Dorset House in Fleet Street, where they entertained with much magnificence. Francis visited there, as a letter or letters from him were dated from Dorset House, and evidently enjoyed their close friendship. Earl Dorset shared Bacon's antipathy to Robert Cecil, Earl of Salisbury, and made some strong remarks about Salisbury just after the latter's death. Earl Dorset died in 1624 and his widow in 1630 married the then Earl of Pembroke and Montgomery, grandson of the Earl already mentioned in this recital.

There are two curious incidents in the career of Lady

Ann Clifford. Taking them out of their order of date, the first incident happened about 1674, shortly before her death, and at an age when irritability has a tendency to overcome the caution and reticence of a lifetime.

Sir Joseph Williamson, Secretary of State to Charles II., wrote asking her to let him nominate the Parliamentary candidate for her pocket-borough of Appleby. According to Hartley Coleridge's account of her in "Northern Worthies," the old lady replied: "I have been bullied by an usurper; I have been neglected by a Court; but I will not be dictated to by a subject. Your man shaln't stand."

Coleridge was disposed to think the letter unauthentic. To some the suggestion that James I. was a usurper (Bacon in the biliteral story uses the same expression) would cause surprise, and a private copy of it was probably taken. The letter was printed for the first time in a London newspaper, *The Globe*, in 1753. At that date the Stuart young Pretender had only six years before been defeated at Culloden Moor, and the Jacobite movement was still seething. The letter was an opportune reminder that the Pretender's title had (according to a lady likely to know) one extremely weak link in it.

I now go back to the year 1620, about the time Francis was sixty years old. It is a period of life when the subject of tombs and monuments presents itself for something more than a passing glance. Somebody seems to have been busy with one in Stratford Church while Lady Dorset was providing a good round sum for a monument to "Spencer" in Westminster Abbey. It occurs to me as a circumstance of suspicion that a lady who could never have seen the little man with short hair from Ireland—she was a child when he died in London in January, 1598—9, and was alleged to have

been buried in the Abbey at the charge of Robert, Earl of Essex—should be doing this. Still more that the deceased “Spenser’s” name should be misspelt, his date of birth be given forty years wrong, and of his death almost three. Could the inscription be one of those which, according to the rule of the Rosy Cross brotherhood, must be ambiguous? But if Francis “Bacon,” the rightful though unthroned king, had a natural desire to have his body deposited there after death it is clear to me his desire could only have been effected “under the rose.” He would have to prepare his monument beforehand, and as James I. never seems to have known that Francis was “Spenser” the poet (otherwise there would have been trouble over the *Duessa Cantos* in the “*Fairie Queene*”) a monument erected to “Spencer” by a rich titled supposed admirer of the poet had good chance of passing scrutiny. According to Mr. Granville Cuninghams’ able article in *BACONIANA*, 1907, the inscription is as follows:—

“ Here lyes (expecting the Second
Coming of Our Saviour Christ
Jesus) the *body* of Edmund Spenser
the *Prince* of Poets in his Tyme
whose Divine Spirit needs noe
other witness than the works
which he left behind him
He was borne in London
In the year 1510 and
died in the year
1596.”

To further guard against the frustration of his object he would and did give in his will special direction that his body should be buried in the Church of St. Michael’s, St. Albans. “There was my mother buried.”

Bacon is alleged and supposed to have died in April, 1626. Charles I. had just ascended the English throne,

and I have information, of a private nature at present, that in fear of violence from the King, Bacon feigned death, and owing to the opiate he took in order to perfect the simulation while his body was being removed for "burial," nearly did lose his life. He succeeded in effecting a hiding for the remainder of his natural life. The truth of this account is in considerable degree verified by curious phenomena.

The monumental effigy, for instance, at St. Michael's Church only informs us that Francis Bacon in the year 1626, at the age of 66, sat in a particular posture upon a not very comfortable looking chair:—

"Sic Sedebat."

Another cryptic observation in Latin on the monument is—

"Composita Solvunter."

Mr. W. F. Wigston translated it as "Let compounds be dissolved," but considered it capable of a variety of meanings.

Sir Wm. Dugdale has it:—

"Let the companions (body and soul) be parted."

There are differences of opinion as to the possibility of tracing the eventuations of the soul, but when we go in search of the body we can exclaim with Hans Breitmann—

Where ish dat barty now ?

All gon'd afay mit der lager beer
Afay in de ewigkeit !

As to the whereabouts of his alleged death persons accustomed to exactitude of statement such as Rawley, Dr. Sprat, Dr. Heylin and others, differ completely.

The houses of Dr. Parry, of Dr. Withybourne, of Sir Julius Cæsar and of the Earl of Arundel have each been vouched as the place of death.

The body of Francis Bacon is not at St. Michael's Church, St. Albans—so stated Mr. C. le Poer Kennedy in "Notes and Queries"; so stated the late Earl Verulam in conversation with Mrs. C. M. Pott. A party of experts examined every coffin before the crypts were bricked up by order of the Board of Works. The coffin of Francis Bacon was not there.

Bacon's inability to pass by a jest and Mr. Stone Booth's ability to solve acrostics are responsible for the next announcement. The "Spenser" grave at Westminster Abbey was prepared for the reception of the body of Francis "Bacon," the base-begotten son of Queen Elizabeth. Turn to the monumental inscription, take from the bottom upward, the first "f," the next "r," the next "a," to the "r" and so on, and you will spell Francis Bacon; the last "n" being in the word "expecting," and the cryptic sentence will read:

"Francis Bacon I expect lyes here."

There is one fly in the ointment. When I compared Mr. Cuninghams's copy of the inscription with the tablet and book, I found the word "than" is there spelt "then." To the Rosicrucian brotherhood skilled in Bacon's acroamatic methods of publication this would present little difficulty, as they would esteem it to be, what it probably was, a "null" to baffle the inexpert.

The question I ask myself is: Did that little Academe of Established Church parsons and literary and scientific men enrolled as the brotherhood of the Rosy Cross succeed in getting Bacon's body into the Abbey?

These men Bacon had left to continue to strive within the scope of their foreshortened horizon to bring about the better moral and mental hinterland that, as witness Mr. H. G. Wells, remains still a glorious aspiration only. They were very loyal to his secrets and his great plans for the advancement of knowledge. Did they get his body into the Abbey?

Bacon must have been dead when Rawley published the book with the interesting title, "Resuscitatio," in 1657. Rawley was a clergyman and a man of rectitude. His word may be taken as to the facts recorded in his "Life of Bacon," unless he warns us to be prepared for a feigned or garbled account. It was not to be expected the reverend chaplain, towards the close of his own years, would dissimulate without first effecting a truce with his conscience by making it somewhat plain that he was about so to do. In his Epistle to the Reader he wrote: "Not leaving anything to a future hand which I found to be of moment and *communicable to the Publick.*" Surely that is the *suppressio veri*? In the same Epistle is his *suggestio falsi*: "I shall not tread too near upon the heels of truth." But while the exterior message, *ad captandum vulgus*, was incorrect, the interior epistle in biliteral cipher may disclose a correct statement of the doings of Francis Bacon up to the time he did actually pay the debt of nature.

Bacon's body was eventually secretly deposited in the Abbey, or else I cannot understand the cackling that proceeded from the Rosicrucian hen-roost in 1679. They published in that year two books, the one apropos of nothing in particular, badly printed, the exterior printed writings of no real value or importance. The title, however, mattered. It was

"BACON'S REMAINS."

The other book, a Spenser Folio, has the Spenser

"TOMB"

for frontispiece, and a feigned "Life," the first collection of inaccuracies which have gone to make up lives of the journeyman tailor's son, whom our literary wise-acres identify as the poet Spenser.

From the reprints of the "Shepherd's Calendar" later than 1591, Mr. Cuninghame shows that a stanza

for June had been consistently omitted. Even in a Latin translation of 1653 the Latin was there but not the English. The verse, as in 1591 and restored in 1679, begins:—

“ Now he is dead and lyeth wrapt in lead.”

Yes, the body of Francis “Bacon” lies sure enough in a grave below the monument he had prepared in Westminster Abbey, the time-honoured shrine of our English sovereigns. It is its proper place of sepulture.

THE ABBEY STATUE TO SHAKSPEARE.

For the following reasons I think the statue to “Shakspeare,” erected in Westminster Abbey in 1741, was put there by brethren of the Society of the Rosy Cross in memory of Francis Bacon, the founder of their Order.

1. It followed the rule of the Society that monuments to deceased brethren should disclose little to the outside public, and any inscription should be ambiguous in its wording.

The statue is unlike in any particular the bust of Shakspeare in Stratford Church.

The head is shown supported by one of the hands, in that respect resembling the attitude of the effigy of Francis Bacon in St. Michael's Church, St. Albans. The inscription is:—

GULIELMO SHAKSPEARE,
Anno post mortem CXXIV.
Amor publicus posuit.

According to the *Gentleman's Magazine* of February, 1741, “anno” should have been “annis,” “mortem” was not so good as “obitum,” and “amor,” a passion, could not be said to act.

The omission of the first “e” in the well-known literary name “Shakespeare” is curious but not singular,

as it is also omitted from the inscription of the Stratford bust. The date, CXXIV., was incorrect in 1741, but not so for a statue erected before 25th March.

2. The statue was erected at the instance of four men, two of whom, viz., Richard Boyle, third Earl of Burlington, and Dr. Mead, were prominent members of the Council of the Royal Society. A third, Thomas Martin, was equally prominent in the Society of Antiquaries (founded by Inns of Court students during Elizabeth's reign), and the fourth was Alexander Pope, the poet.

The device on the seal of the Royal Society indicates that it too dated from Elizabeth's reign and was originally known as the "Order of the Helmet," founded by Francis Bacon about the year 1595.*

3. The Earl of Burlington, celebrated for his architectural tastes and his friendship with artists and men of letters, was rich and lavish in his expenditure. He could have well afforded the whole cost of the statue; so could Dr. Mead, the leading physician of that day. It was evidently thought advisable, however, to give the erection of the monument the aspect of having emanated from the general public, and the proceeds of the performances at two theatres were obtained as contributions.

That Alexander Pope was in the inner circle of the Society of the Rosy Cross may be gathered in two ways. First, his panegyric to the memory of Francis Bacon, whom he styled "the wisest, brightest, meanest of mankind." Meanest in this association was the term for humblest.† Secondly, had he not been of the inner circle he would not have had access to the manuscript of Bacon's prose argument of the "Iliad." The similarity between this prose argument

* With helmet on your mouth was sealed.

† See Miss Leith at page 256 of *BACONIANA*, 1905.

and Pope's versification of the "Iliad" has been alleged as proof of the want of genuineness of Mrs. Gallup's decipher of the prose argument. On the other hand, the circumstantial evidence that Pope had access to Bacon's manuscript is convincing. For instance, "bold" is not in the original Greek. It was used by Pope in his manuscript at the British Museum (inaccessible to the decipherer) in the Boetian passage, where it appears just as in the decipher of Bacon's prose argument, viz., "bold Clonius." In Pope's finally printed work the word "bold" is not used. Yet we find Pope making use of it later on in the Ormenian passage, where it is also not in the Greek text—

"The *bold* Ormenian and Asterian bands."

4. The scroll beside the Abbey statue, to which the figure's left hand points, has upon it a portion of a well-known passage in the *Tempest*. The portion begins at the line—

"The cloud-capt towers the gorgeous pallaces."

Its appropriateness may be judged by the fact that the passage occurs in the concluding address to the decipherer of the word cipher in the Shakespeare folio of 1623.

Anyone who has become familiar with the word cipher story, extracted by Dr. Owen from the Shakespeare folio, and certain other works of Francis Bacon, whether vizarded or acknowledged, will be aware that Bacon's epistle to his decipherer begins in the 1st Scene of the 1st Act of the first history play, *King John*, in the first folio Shakespeare, as follows:—

"My dear Sir

Thus leaning on mine elbow I begin."

The epistle ends in the 8th Scene of the first comedy, *Tempest*, in the same folio:—

"Be cheerfull Sir

Our revels now are ended : these our actors

(As I foretold you) were all spirits and
 Are melted into ayre into thin ayre
 And like the baseless fabricke of this vision
 The clowd-capt towers the gorgeous pallaces
 The solemne temples the great Globe it selfe
 Yea all which it inherit shall dissolve
 And like this insubstantial pageant faded,
 Leave not a racke behinde; we are such stufte
 As dreams are made on and our little life
 Is rounded with a sleepe."

This profoundly emotional farewell from Francis Bacon to his decipherer was fitly associated with the Abbey statue to the memory of Francis Bacon, the founder and one-time leader of the Society of the Rosy Cross.

5. The year 1741 was the centenary of his actual demise.*

PARKER WOODWARD.

[Some months ago I purchased a copy of "The Philosophical Works of Francis Bacon," by Peter Shaw, M.D., 3 vols., large 4to., 1733. The volumes are uncut and in original boards re-backed. Only the evening before the above article came to hand I unpacked the books. The first volume contains two title-pages in different print. I found to my astonishment pasted on the fly-leaf, opposite to the first of these, an old print, 7 in. \times 4 $\frac{1}{4}$ in., of Shakespeare's monument in Westminster Abbey. The book-binder to whom the volume was submitted was of opinion from the character of the leather that it was re-backed early in the last century, that the print was on the fly-leaf before it was re-backed, and in order to strengthen it the fly-leaf had been pasted to the board. In the other two volumes the fly-leaf is not pasted on the board. On the back of the first title-page is pasted another print, 7 in. \times 3 $\frac{1}{4}$ in., oblong. The subject is apparently a meeting of a learned Society. There are thirteen figures, of which six are dressed as divines and the remainder are in costumes of Queen Anne's period. They are standing round a large model of a system of the spheres with the earth in

* Almost at the foot of the Abbey monument there is a grave stated to be of a certain Edward "Tudor." Is this genuine or feigned?

the centre. There is a large sextant and scientific apparatus placed about, and an anchor is suspended from the ceiling. Unquestionably these prints have been in their present position more than a hundred years. In the print of the monument the inscription on the tablet over the head commences GULIEMO SHAKESPEARE. There is a distinct space between the E and the S which does not occur between any two of the other letters. It is certainly a remarkable circumstance that an engraving of Shakespeare's monument should be found with an engraving of what appears to be a meeting of a scientific society inserted in a copy of Bacon's works.—ED.]

BACON IS SHAKESPEARE.

I HAVE, in my recently published book, proved that the "authentic" portrait which forms the title-page of the Great Folio of the plays, is a mere dummy cunningly composed of two left arms surmounted by a mask. This was done in order to teach those capable of understanding that William Shakespeare, of Stratford-upon-Avon, gentleman, was merely a "left hand," a "mask," a "pseudonym" of Francis Bacon. As I desired to make my book little more than a mere revelation of facts that could neither be controverted nor explained away, I carefully avoided referring to any of the very numerous ways in which Bacon "signed the plays." But now I will refer to one very simple series of signatures.

For reasons to which it is not here necessary to refer, Bacon selected as one of the important keys to the mystery of his authorship of various anonymous works, more particularly of his authorship of the immortal plays known to us under the name of Shakespeare,

THE NUMBER 53.

The Great Folio of the plays of 1623 is divided into Comedies, Histories, and Tragedies. Each of these, although they are all bound in one volume, is separately

paged. It follows, therefore, that there must be three pages numbered 53 in the Folio Volume of Shakespeare's plays. I must also remind readers that every page is divided into two columns, and it is absolutely certain that the author himself so arranged these that he knew in what column and in what line in such column every word should appear in the printed page.

Let us examine, in the first instance,

THE FIRST PAGE 53

in the plays. The second column of this page 53 commences with the first scene of the fourth act of the *Merry Wives of Windsor*. In this act a Welsh schoolmaster, "Evans," "Dame Quickly," and a boy named "William" appear. The object of the introduction of the Welshman seems to have been that he might mispronounce "c" as "g," and so call "hic" "hig," and "hoc" "hog." William also is made wrongly to say that the accusative case is "hinc" instead of "hunc," and Evans, the Welsh schoolmaster, who should have corrected this error made by the boy, repeats the blunder with the change of "c" into "g," so as to give without confusion the right signature key-words which appear in the second column of the first page 53, as follow :—

"Eva(ns) : I pray you, have your remembrance
(childe) accusativo, hing, hang, hog ?

"Qu(ickly) : Hang-hog is latten for Bacon, I
warrant you."

Note, "Bacon" is spelled with a capital "B," and also note that in this way we are told quite clearly that Hang-hog means Bacon. In very numerous instances a hog with a halter (a rope with a slip-knot) round its neck appears as part of the title-page of various books to which Bacon's name has not yet been publicly attached. I shall again refer to "Hang-hog" as we proceed.

Next, let us carefully examine

THE SECOND PAGE 53

in the Folio of the plays, which in the first column contains the commencement of the first scene of the second act of the first part of *King Henry the Fourth*. Two carriers are conversing, and we read :—

“ 1 Car(rier): What, ostler ! Come away, and be hanged to you.

“ 2 Car(rier): I have a Gammon of Bacon.”

Note that gammon is spelled with a capital “G,” and Bacon also is spelled with a capital “B.” Thus we have found Bacon in the second page 53. But we must not forget that this second page 53 is really and evidently of set purpose falsely numbered 53, because page 46 is immediately followed by 49, there being no page numbered 47 or 48 in the Histories, the second part of the plays.

We have found what appears to be a revelation in each of the first two pages, numbered 53 in the First Folio. But we must remember that a Baconian revelation, in order to be complete, satisfactory, and certain, requires to be repeated “three” times. The uninformed inquirer will not be able to perceive upon the third page 53, on which is found the beginning of *The Tragedie of Romeo and Juliet*, any trace of Bacon, or hog, or pig, or anything suggesting such things. The initiated will know that the great “Arch-Mason” will supply two visible pillars, but that the third pillar will be the invisible pillar, the Shibboleth ; therefore, the informed will not expect to find the third key upon the visible page 53, but upon

THE INVISIBLE PAGE 53.

Those who use their brains will not fail to perceive that the invisible page 53 must be the page that is 53,

when we count not from the beginning, but from the end of the book of Tragedies, that is, from the end of the volume.

The last page in the Folio is 399. This is falsely numbered 993, not by accident nor by a misprint, but (as the great cryptographic book, 1624, will tell those who are able to read it) because 993 forms the word "Baconus," a signature for Bacon. Let us repeat that the last page of the Great Folio of the plays is page 399, and deducting 53 from 399 we obtain the number 346, which is

THE PAGE 53 FROM THE END.

On this page, upon the first column, we find a portion of Act II., Scene 2, of *The Tragedie of Anthony and Cleopatra*, and we there read:—

"Enobar(bus): Or if you borrow one
another's love for the
instant, you may, when you heare no
more words of

Pompey, return it again; you shall have
time to wrangle

in, when you have nothing else to do.

Anth(ony): Thou art a souldier, onely
speake no more.

Enob(arbus): That trueth should be
silent, I had almost for-

got.

Anth(ony): You wrong this presence."

Now here we perceive that "Pompey," "in," and "got," by the manner in which the type is arranged in the Folio, come directly under each other, and, their initial letters being P.I.G., we quite easily read "pig," which is what we were looking for.

But on this "invisible" page 53, in which the key-word is found, other very important revelations may be discovered, because it is the "Shibboleth" page. Let us count all the lines that come to the left-hand edge of

the column on this page 346, and we shall find that Pompey, which begins the word "pig," is upon

THE 43RD LINE (No. 1).

Bacon very frequently signed with some form of cypher the first page of his secret books. Let us, then, look at the very first page of the Great Folio of 1623, on which is the commencement of the play of *The Tempest*. Upon the first column of that first page we read upon

THE 43RD LINE (No. 2)—

"is perfect Gallowes : stand fast good
Fate to his han-
ging, make the rope of his destiny our
cable for our
owne doth little advantage : If he be not
borne to bee
hang'd, our case is miserable."

Here, reading upwards from hang'd, we read hang'd, H.O.G., the "h" of hang'd being twice used. And just as "Pompey," the commencement of Pig, is upon the 43rd line of page 346 (the invisible page 53); so here on page one the commencing word, "hang'd," is also upon the 43rd line (counting all the lines without exception). Note that it is only made possible for us to read "hang'd hog," because, by the printer's "error," hanging is divided improperly as han-ging instead of hang-ing. Of course, this apparent misprint is a most careful arrangement made by the great author himself.

There are no misprints or errors in the First Folio, 1623, because the great author was alive and most carefully arranged every column in every page, and every line in every page, and every word in every page, so that we should find every word exactly as and where we do find such particular word. "Hang'd hog" is therefore clearly the signature of the great author upon the

first page of the Folio, just as 993 is his signature upon the last page of the Folio.

But, as I have already said, in order to obtain a full, certain and complete revelation, we must discover a third example. This we shall find upon

THE FIRST PAGE 43 (NO. 3),

in the second column of which appears the 1st Scene of the 2nd Act of *The Merry Wives of Windsor*. Here we read as follows:—

“Mis. Page: What’s the matter, woman?

Mi Ford: O woman, if is were not for our trifling respect, I could come to such honour.

Mi Page: Hang the trifle (woman) take the honour.”

Here, reading upwards from Hang, we get quite clearly S.O.W., and we perceive that “Hang-sow” is just as much Bacon as is Hang-hog. Thus we get a triplet of No. 43, as we had a triplet of page 53.

We should also realise that we get a third triplet, because we find

HANG-HOG (NO. 1)

on page 1 in the “Comedies,” the first portion of the plays, and we find

HANG-SOW (NO. 2),

which is practically the same thing as Hang-hog, upon page 43 in the “Comedies,” the first portion of the plays, and we find that

HANG-HOG IS LATTEN FOR BACON. (NO. 3)

is on page 53 in the “Comedies,” the first portion of the plays, and “Hang-hog is Bacon,” gives the Shibboleth and affords the explanation of the two previous examples. Thus we have a revelation of Bacon’s

authorship of the plays in three times, "three" forms, and the revelation is therefore "absolutely perfect."

THE NUMBER 36.

There are thirty-six plays in the First Folio of 1623. This is not accidental. Thirty-six is a cabalistic number, and is used in several of Bacon's works when he referred to plays or the plays of Shakespeare.

THE 36TH ESSAY

in the Italian edition of Bacon's "Essays," which was published in London in 1618, is entitled "Fattioni" (stage plays).

THE 36TH ANTITHETA.

In the Latin edition of Bacon's "Advancement of Learning," published in 1623, the same year in which the plays appeared, the XXXVI. Antitheta commences, "Amorum multa debet scena (stage plays)," and when the English edition of Bacon's "Advancement of Learning" was brought out in 1640, the XXXVI. Antitheta commences with the words "The Stage."

THE 36TH APOPHTHEGM.

In the collection of Bacon's "Apophthegms," printed (I think for the first time) in 1671, Apophthegm 36 reads as follows, and fully explains the meaning of "Hang-hog is latten for Bacon, I warrant you" :—

"Sir Nicholas Bacon, being appointed a Judge for the Northern Circuit, and having brought his Trials that came before him to such a pass, as the passing of sentence on Malefactors, he was by one of the Malefactors mightily importuned for to save his life, which when nothing that he had said did avail, he at length desired his mercy on the account of kindred : Prethee, said my Lord Judge, how came that in ? Why, if it please you my Lord, your name is Bacon, and mine is Hog, and in all Ages

Hog and Bacon have been so near kindred, that they are not to be separated. I [Aye], but, replied Judge Bacon, you and I cannot be kindred except you be hanged; for Hog is not Bacon until it be well hanged."

PAGE 53.

At a very early date Bacon selected the number "53" to give in numerous books revelations concerning his authorship. In Florio's "Second Frutes," published in 1591, on page 53 we read:—

"H. : A slice of bacon would make us taste this wine well.

S. : What ho, set that gammon of bakon upon the board."

Florio was always a servant of Bacon's, and received a pension for "making my lord's works known abroad." The above is inserted on page 53 to inform us that Bacon's name may be spelled in many different ways, as students of various books will find to be the fact.

In the "Mikrokosmos," published at Antwerp, both in Latin and in French, in 1592, we get on page 53 a picture of Circe's Island, which represents "the stage." Beneath it are the words from the Proverbs: "Stolen waters are sweet, and bread eaten in secret is agreeable."

On examining the engraving we perceive in the fore-front Bacon's boar, drawn exactly as it is heraldically portrayed in Bacon's crest, but with a man's head surmounted by a "Cap of Liberty," and we should remember the words in Shakespeare's play, *As You Like It* (which means "Wisdom from the mouth of a clown"):—

"I must have liberty : . . .

To blow on whom I please, for so fooles have . . .

Invest me in my motley : Give me leave

To speak my mind, and I will through and through

Cleanse the foule bodie of the infected world
If they will patiently receive my medicine."

In Bacon's "Advancement of Learning," 1640, first edition in English, we find a first page "53." In the margin of this page we find "Alexand"; (Bacon sometimes alluded to himself as Alexander). But the page 55 is misnumbered "53," and on this second and false page "53" we read in the margin

S. FRAN.

BACON,

all in capital letters, almost the only marginal capital letters in the whole of the book, which is Bacon's own book, and yet it has this striking reference to himself on the false page "53." The number of pages "53" (very frequently falsely paged "53"), in which some reference to Bacon or to the plays may be discovered, is very large. I will, however, quote only two or three other instances.

In Rowe's edition of Shakespeare's plays, 1709, which is the fifth edition, there is a proper page 53, and also 55 is misprinted 53 (being the only mispagination in the whole book of 3,324 pages), and this is made in the false page 53 in order to afford us a revelation if we carefully read both pages "53" together.

In 1664 seven extra plays of W. Shakespeare's were added to the previous thirty-six plays, and the editors, in order to mislead the informed and pretend that they had Bacon's authority for so adding some of his inferior plays to his revised selection of the thirty-six plays which formed the Great Folio of 1623, numbered two pages 53, which they placed opposite to each other, and on each of these we find "S. Albans" (Bacon was Viscount S. Alban).

In referring to the "Mikrokosmos" of 1592, I

omitted to mention that the title-page is headed with the figure of a chameleon, which forms the "53rd" of "Alciati's Emblems." The chameleon was supposed to assume all appearances, and is therefore used as an emblem for Bacon, who assumed so many masks in order to do good to all mankind, though in a "despised weed."

We must never forget Bacon started with the avowed intention of "creating an English language capable of fitly expressing the noblest thoughts," and that he succeeded in accomplishing this mighty task by means of the Great Folio of the plays, which contains about 15,000 different words, nearly half of which he himself invented, and also by means of King James I.'s Authorised Version of the Bible, in which in the Introduction we are told by the translators (who worked under Bacon) that they had endeavoured to preserve every word in the English language in order that no word might be deemed to be merely secular.

EDWIN DURNING LAWRENCE.

PHILOSOPHERS AND PHILOSOPHIES COMPARED.

"**R**EFLECTIONS Upon Ancient and Modern Philosophy," translated from the French by A. L., is the title of a book printed for William Whitwood, in Duck-Lane, near West-Smithfield, in 1686. The following references to Bacon occur in it. They are reproduced here because of the very significant statement that Bacon was a Cabalist.

After mentioning Rullandus, a German Physician, and Paracelsus, the author says on page 51: "To these three Philosophers may be added Cornelius Agrippa,

Arnoldus de villa nova, Peter of Apono, Bacon and some other Cabalists, of whom Agrippa himself speaks in his Epistle to the Abbot Trithemius."

On page 53 he says: "And of all the modern Philosophers, those that have made greatest noise, are Galilæus an Italian, Bacon, Hobbes, and Boile English, Gassendus and Descartes French, and Vanhelmont Dutch-man. Galilæus seems to be the most ingenious of all; and he I think may be called the Father of Modern Philosophy. His Method resembles much that of the Platonists, his Stile is pleasant; and by his manner of Writing he conceals many defects: though he hath copied many things from the Primitive Philosophers, yet all seems to be his own, and he is taken for the original in several places, where he is but the transcriber. Bacon has a ranging wit which dives not deep into anything; his too great reach hinders him from being exact, the most part of his sentiments are rather Overtures for meditation, than Maxims to be followed: His Opinions are somewhat subtile and sparkling; and if they may be rightly considered, they resemble more sparks of fire, than an entire and natural light. Hobbes is obscure without delight, singular in his Notions, learned, but not very solid, and inconstant in his Doctrine; for he is sometimes Epicurean, sometimes Peripatetick. Boile is exact in his Observations; no man in Europe hath enriched Philosophy with so many Experiments as he; he reasons upon his Experiments with indifferent good consequence; which after all are not always unquestionable; because his principles are not always certain: he is in a word, an able Philosopher and great Naturalist. Gassendus, who desired only to pass for the Restorer of the Philosophy of Democritus and Epicurus, speaks little of his own head; there is nothing almost in him but the beauty of stile, that may give him the credit of an admirable Author: To refute

his Natural Philosophy there needs no more but the Arguments of Aristotle against Democritus and his Deciples. Descartes is one of the most extraordinary genius's that hath appeared in these last times; one of a fertile wit and profound mediation: the concatenation of his Doctrine reaches his point; the order of it is well devised according to his principles; and his Systeme, though made up of the ancient and modern, is well digested. The truth is, he teaches men too much to doubt, and that is no good model for spirits naturally incredulous: but in fine, he is more original than others. Vanhelsmont, through the knowledge which he had of Nature after his way, performed such prodigious things by his Remedies, that he was put into the Inquisition, upon suspicion that what he did was above the power of nature. In a word, Galileus is the most agreeable of the moderns, Bacon the most subtle, Gassendus the most learned, Hobbes the most plodding and thoughtful, Boile the most curious, Descartes the most ingenious, and Vanhelsmont the greatest Naturalist, but too much wedded to Paracelsus. The most universal method of his Philosophy, is the sympathy and antipathy of Simples and mixt Bodies, which he well understood."

NEWES FROM SPAYNE.

IN 1620 were published two editions of a tract entitled "Vox Populi, or Newes from Spayne, translated according to the Spanish coppie. Which may serve to forewarn both England and the United Provinces how farre to trust to Spanish pretences." Neither edition bears the name of a printer or publisher. The type has been re-set for the second edition, in which four typographical errors, noted at the end of the first edition, have been corrected. The earlier

issue bears certain marks peculiar to Bacon-printed pamphlets.

The tract is not, as it purports to be, a translation, but was evidently written with a view to prejudice public opinion in England against the projected marriage of Prince Charles with the Infanta of Spain. It contains an account of a special meeting of all the States of Spain, "together with the Presidents of the Counsel of Castile, of Arragon, of Italy, of Portugall, of the Indies, of the Treasure, of Warie, and especially of the holy Inquisition," which was held at Monson in Arragon, under the presidency of the Duke of Lerma, to hear from Seigneur Gondomar, an account of his ambassadorship in England.

The following is an extract from the report of the proceedings:—

"But (quoth the Inquisitor generall) how doe they for bookes, when they haue occasion either to write or dispute ?

"My Lord, (replies Gondamor) all the Libraries belonging to the Romane Catholiques through the land are at their command, from whence they haue all such collections as they can require gathered to their hand, as well from thence as from all the Libraries of both Vniuersities, and even the bookes themselues if that be requisite.

"Besides I have made it a principall part of my employment, to buy all the manuscripts and other ancient and rare Authours out of the hands of the Heretiques, so that there is no great Scholler dies in the land, but my Agents are dealing with his bookes. In so much as even their learned Isaack Causabon's Library was in election without question to be ours, had not their vigilant King (who forsees all dangers, and hath his eye busie in euery place) prevented my plot. For after the death of that great scholler, I

sent to request a view and catalogue of his bookes with their price, intending not to be out-vyed by any man, if money would fetch them; because (besides the damage that side should haue receiued by their losse, prosecuting the same story against Cardinall Baronius) we might haue made good aduantage of his notes, collections, castigations, censures and criticisemes for our owne party, and framed and put out others vnder his name at our pleasure. But this was fore-seene by their Prometheus, who sent that Torturer of ours (the Bishop of Winchester) to search and sort the papers, and to seale vp the study: Giuing a large and princely allowance for them to the Relicks of Causabon, together with a bountifull pension and provision for her and hers. But this plot fayling at that time hath not euer done so. Nor had the Vniuersitie of Oxford so triumphed in their many manuscripts giuen by that famous Knight S. Thomas Bodley, if either I had been then employed, or this course of mine then thought vpon; for I would labour what I might this way or any other way to disarme them, and either to translate their best authours hither, or at least to leaue non in the hands of any but Romane Catholiques who are assuredly ours. And to this end an especiall eye would be had vpon the Library of one S. Robert Cotton (an ingrosser of Antiquities) that whensoever it come to be broken vp (eyther before his death or after) the most choice and singular pieces might be gleaned and gathered up, by a Catholique hand. Neyther let any man thinke, that descending thus low to pettie particulars is vnworthy an Ambassadour, or of small auayle for the ends we ayme at, since we see every mountayne consists of severall sands; and there is no more profitable conuersing for Statesmen then amogst schollers and their books, specially where the King for whom we watch is the King of Schollers,

aud loves to liue almost altogether in their element. Besides if by any means we can continue differences in their Church, or make them wider, or beget distaste betwist their Clergy and common Lawyer, who are men of greatest power in the land, the benefit will be ours, the consequences great, opening a way for vs to come in betweene, for personall quarels produce reall questions."

The late Major Martin Hume told the writer that he was convinced that in the official archives of the Spanish Court there was a great quantity of manuscripts and books stored away which, if access could be obtained to them, would throw considerable light not only upon the political events of the Elizabethan period, but also upon the literary problems of the time. The foregoing extract is confirmatory of this view. There is no knowing what literary treasures may by the skilful manipulation of Gondomar have found their way to the Spanish Court.

It is not quite clear whether "their Prometheus" is intended to refer to James, who is probably described as "their vigilant King (who forsees all dangers and hath his eye busy in every place)." At the time of Casaubon's death, which occurred in 1614, Bacon was Attorney-General and wielded great influence. It is not an extravagant suggestion to make that it was he who is designated "their Prometheus."

Casaubon was born in Geneva in 1599, and came to England in 1610 on the invitation of the Archbishop of Canterbury. In January, 1611, unsolicited, James settled on him a pension of £300 per annum, and Casaubon took out letters of naturalisation. The King was fascinated by the conversational powers of one whose memory was an inexhaustible store of book learning. Casaubon did not speak English, but the conversations were conducted in French, which James spoke fluently.

In 1609 Casaubon had read Bacon's "De Sapientia Veterum," and in a letter written from France to Sir George Carew had praised its originality. Bacon had seen this letter and was desirous of enlisting Casaubon's interest in the "Great Instauration." He wrote a letter to Casaubon, the draft of which remains, but the letter appears not to have been sent. There is no trace of any intercourse between the two men. As both were habitués of the Court, they must, however, frequently have met.

Casaubon devoted himself to the episcopal pamphlet warfare—a controversy which Bacon regarded with distaste.

Casaubon had great difficulty in getting his books over from France. The Queen Regent refused permission for his library to be sent to him. His wife returned to Paris to plead for them. A third part only were then obtained, and these not the most useful books, the Queen Regent saying, "We must retain some lien upon our subject." In his will he left to the French Church in London "four of his greatest books amonge the fathers," and his Gregory Nyssen Manuscript, and to his nephew, Mr. Chabane, one of his Hippocrates. The remainder appear to have been acquired by the Crown, though it is difficult to trace where they are now located.

The Bodley and Cotton treasures are safe, but the speech would not have been put into Gondomar's mouth if there had not been good grounds for believing that he was purchasing and transferring to Spain valuable books and manuscripts.

The present relations between the reigning houses of England and Spain might, if public interest in the subject could be created, lead to a search being made through the Spanish archives.

A FEW NOTES ON
LOVE'S LABOUR'S LOST.

MR. STRONACH (BACONIANA, p. 82, 1908) has shown that the Spanish traveller, Don Adriano Armado, in *Love's Labour's Lost*, was Philip the Second's exiled minister, Antonio Perez. Martin Hume, in his "Spanish Influence on English Literature," (London, 1905), p. 61, says he (Perez) "wrote his books and letters in his extravagantly affected style at Essex House, Strand, and in Paris," and describes his "affected wit and preciosity, as well as his sententious philosophy," and how "all the young bloods . . . sought to imitate the quips and obscurities of 'Master Antonio,' whose affected manners they laughed at" (p. 243). On p. 257 Hume says, "Shakespeare had more than the fashionable smattering of a few phrases in Spanish; it is curious to see how frequently he introduces such phrases into his plays," and alludes to Pistol being a burlesque of a Spanish swashbuckler, and adds (p. 258), "but to my mind, at least, another character in Shakespeare bears signs not only of being a caricature upon the heroic pretensions, the chivalrous pose, and the extravagant language, which were supposed to mark Spaniards in general, but of being intended for a burlesque upon a particular person—I mean the character of the Spaniard, Don Adriano Armado, in *Love's Labour's Lost*." "As far as I know," he says, "my theory is a new one. . . . I mean Antonio Perez, the exiled Secretary of State. *Love's Labour's Lost* cannot originally have been written later than 1591, and Perez did not escape from Spain into France until November of that year." Hume thinks the points mentioned were introduced into the play when "partially re-written for a Court performance in 1597."

Perez arrived in England in the autumn of 1593. Hume says, "By all he was laughed at for his affectation and envied for his malicious wit," and further tells us, "Lady Bacon was violently angry that her son Francis should be so friendly with him, 'a proud, profane, costly fellow, whose being about him, I verily believe, the Lord God doth mislike.'" Hume says that "one of Anthony Bacon's agents writes of him in 1594, 'Surely he is, as we say, an odd man, and hath his full sight everywhere.'" If we turn to the play we shall find the Princess of France's view of the Don agrees with Anne, Lady Bacon's view of Perez. In Act V. sc. ii. the Princess asks Biron, "Doth this man serve God?" adding, "He speaks not like a man of God's making." Holofernes' description of the Don is given in actually the same words as those used by Anthony Bacon's agent, "Too *odd*, as it were, too peregrinate, as I may call it" (Act V. sc. i.). Hume says much more about Perez. "In 1596 he disgusted and offended the Earl (Essex) and thenceforward his star in England had set." Then he adds, "So that if we assume that the special touches of caricature that identify Don Adriano Armado with Perez were introduced into the play when it was re-cast for the Court performance in 1597, the reason for the skit upon Essex's fallen favourite becomes at once apparent. The Court, and the Court only, would see the joke, which no one would have dared to make when Perez was in favour three years before, for then Perez would have struck back with the sharp claws beneath his velvet paw." Another sign to us Baconians how dangerous it was for Bacon to acknowledge his plays or make himself known as the dramatist who satirised living people. "No one can read," says Hume, "Perez's many published letters and *Relaciones* without identifying numerous affected turns of speech with those put into

the mouth of Don Adriano Armado. And the description given of Don Adriano Armado by the King of Navarre in the play tallies exactly with the word portraits remaining to us of Antonio Perez drawn from his own writings and those of his contemporaries." Hume says (p. 273), "Perez gave himself many nicknames, one favourite being '*Peregrino*,' '*El Peregrino*,' or '*Rafael Peregrino*,'"* and that "he signed himself thus." Hume adds, "Peregrinate is, and always has been, an extremely rarely used English word, so that its introduction by Shake-speare especially applied to Don Adriano Armado is significant." Then he quotes Sir Nathaniel and Holofernes on the Don (Act V. sc. i.), where it is stated Don Adriano is "a companion of the King of Navarre." Henry IV., King of Navarre, Hume says, "treated him (Perez) with almost royal honour," and "would hardly let him out of his sight." Hume points out that the Don's account of the king's familiarity with him may very well be "a burlesque of Henry's affection for him" (Perez) which "would not be displeasing to Shakespeare's patron (Essex) at the time," who, again, "had been deeply offended by the ingratitude of Perez in preferring to remain in France." The expressions "ambitious and majestic" in Holofernes' speech to me are very significant, for Perez seems to have laid claim to royal parentage. Essex's sister, Lady Rich, had a taste of his quality. Hume tells us of a letter he wrote her, with a present of some dog-skin gloves. Hume says, "Perez, for two or three pages, continues to ring the wearisome changes upon dogs and skins and souls in a way that Don Adriano Armado himself could not have bettered," and Lady Rich, as I find in Dr. Birch's "Memoirs of the Reign of Queen Elizabeth" (p. 475) in a letter to Mr. Bacon,

* Bacon quoted by Johnson and Webster for Peregrine and Perigrination.

says, "I would fain hear what becomes of your wandering neighbour." A further witness—if one is needed—to the identity of the Peregrinate one. Francis Bacon's familiar acquaintance with the Spanish language can readily be seen in his "Promus," where he quotes no less than forty Spanish proverbs.

Spanish comes trippingly on his pen, too, in letters, when, for example, he writes to Secretary Cecil (1602), "As the Spaniard well says: *Desario con la calentura*," or, again, to Tobie Mathew (1621), "*Amor sin fin no tiene fin*," quoting Gondemar.

We know from his "Essay of Travel" he would not have visited Spain without knowing Spanish, or else he would have been as one who "goeth to school and not to travel." That he was a traveller in Spain we learn from the biography in the early French edition of "*La Vie Naturelle*," in the body of which work we find yet another indication of the same fact. "Honey," says observant Francis, "in Spain smelleth of the rosemary or orange from whence the bee gathereth it."

With regard to the Princess of France in *Love's Labour's Lost*, is she Marguerite of Valois, daughter of Henry II. and Catherine de Medicis? In 1591, when the play was written, Henry the Bearnais was King of France, and had just defeated the League at Ivry. But the date of the play itself may be that of the dissolute Valois reign, when a certain few scholarly young courtiers may have actually withdrawn from the temptations of the world, the flesh, and the devil, for a time for the purpose of self-culture, while the sudden appearance of the beautiful and fascinating Margot in their midst, accompanied by her by no means too particular maids of honour, may well have put the plans of the ascetic brotherhood to flight. De Thou, in his "*Collection complète des Memoires relatifs a l'Histoire de France*," says that at fifteen Margot came to Court the

idol of her maids of honour, that she cultivated charms of mind, was the leader of fashion, and took the most prominent part in the more grave and majestic dances of her day. I was surprised to find from Brantôme that this remarkable Princess of France was a dark lady, inheriting her locks "*fort noir*" from her father, Henry II., for her portraits represent her as fair. This, it appears, is owing to the fair *crispé* wigs she often wore, and always carried about with her when travelling. In the light of this, the many allusions to fair and dark ladies in the play become pointed. When Biron rhapsodises about his dark lady, the King upholds his fair princess, who, Biron assures him, dare not face the rain for fear her colour should be washed away—a home-thrust when we know the perfumed, gilded lily Margot painted an inch thick. Biron makes another good point when he adds :

"Devils soonest tempt, resembling spirits of light.
O, if in black my lady's brows be decked,
It mourns that painting and usurping hair,
Should ravish doters with a false aspect."

Moth amuses the company vastly when he connects the angel princess with a devil, but in so doing he ventures all too near the truth, if Don John of Austria is to be believed.

Brantôme, in his "*Mémoires of Marguerite*," says Don John attended a ball at the Louvre disguised on purpose to see Margot, and said, in Spanish, "How much more is that queen's beauty for the perdition and damnation of men than for their salvation."

This princess's attraction was certainly phenomenal, though she had good haters among the Protestants and Catholics both. Hers is a dramatic and majestic character, standing out as she does in history with her well-developed figure robed in cloth of silver, or in orange

and black, or in blood-red Spanish velvet and cap to match, and all her plumes and jewels. Beautiful and accomplished Margot, conversing easily and spontaneously with envoys and ambassadors in elegant Latin, singing her own stanzas to her lute, was as inconstant as that moon which her lover in the play compares her to—a dangerous planet for our young, impressionable, and amiable poet Francis of sixteen, to approach in brilliant Paris. How should he, of all others, escape the fatal fascinations of this "*Venus Uranie*," sung by all the poets of her time, Ronsard included? Bitter-sweet recollections of Margot in that, his "green goose" stage, may well have inspired Francis after fourteen years had passed, to immortalise so great a lady, especially one who may have, even to his cost, proved to him what Biron says: that

"Love first learned in a lady's eyes
Lives not immured in the brain ;
But with the motion of the all elements,
Courses as swift as thought in every power ;
And gives to every power a double power
Above their functions and their offices.
It adds a precious seeing to the eye."

Just because of his "green goose idolatry" during the time he was the youthful envoy of the "Arbitress of Nations," Elizabeth, in Paris, did he wish to paint her picture in this play of his, destined to live as long as the world lasts ?

Even Margot had her good points. She was "extraordinarily charitable," and to the Forester her hand is a giving one in the play, where she pointedly says, "A giving hand though foul shall have fair praise." It is not a touch without purpose, that of our dramatist, when he places his Princess shooting with her bow at a deer in a park, for stag hunting was a favourite pastime of Reine Margot at Fontainebleau.

Mrs. Chambers Buntin's valuable researches have brought to light Anthony Bacon's passport, dated 1586, signed by Monsieur de Biron, Marshal of France and Lieutenant-General for King Henry IV., at whose Court Anthony Bacon resided for some time. In examining the long chain of evidence, growing longer every day, the many links provided by *Love's Labour's Lost* must not be overlooked.

ALICIA AMY LEITH.

CONTROVERSY TO THE FORE.

BACONIANS cannot complain that their pet subject has been excluded from the press during the past two months. The publication of Sir Edwin Durning Lawrence's book, "Bacon is Shakespeare," was well timed. Parliament was not sitting; even the Crippen case and deaths of aviators failed to supply adequate copy for the dailies, and the correspondence columns were opened for discussion on the authorship of the Shakespeare plays with a liberality on the part of sub-editors which has not been experienced for many years. Sir Edwin's book was widely circulated for the purpose of review, and there are few newspapers in which comment upon it has not been made. Most of these have been adverse. That was to be expected. A careful perusal of the notices which have appeared would justify the assertion that not one reviewer out of ten had read the book through. Seldom has there been a case which reveals in stronger light the slovenly manner in which reviews of books are written. The writers blundered, misunderstood, and misrepresented in the most pitiable manner. But the fact remains that public attention has been directed to the subject.

The *Pall Mall Gazette* has devoted more space than any other paper, but most of the letters have been directed to side issues, and the real merits of the arguments both for and against the Baconian theory have seldom been urged. The *Observer* (18th October) gave a column and a-half to the consideration of the question, "Is there a case for investigation?" and the editor, whilst closing the correspondence in the issue of the following week, courteously supplied the writer of that article with proofs of the letters which were to be inserted, so that his reply might appear. The *Manchester City News* has also shown a sympathetic tolerance to the controversy.

Mrs. Nesbit Bland, the distinguished authoress, in a letter which appeared in one of the weeklies, made an excellent suggestion, namely, that a committee, to consist of "three Baconians, three Shakespeareans, and three common-sense individuals with no personal axe to grind," should be formed, which should consider the literary and historical evidence, pro and con. Mrs. Nesbit Bland goes on to say:—"If the Baconian theory is rotten, let it be shattered and swept away. If it is not rotten, let it be placed in the ranks of serious controversy and set in a position where it would be free from that species of attack which takes the form of personal abuse of the opponent. I challenge the Shakespeareans to provide three men to serve on that committee of investigation. And I know they won't take up the challenge, because they have been challenged again and again, and the answer always is 'No, thank you; we know we are right, and we aren't going to discuss the matter.' How fine a position would be that of the men who should seriously look into this business without prejudice, without rancour, and get the matter settled one way or the other."

Mrs. Nesbit's letter brought a rejoinder from Mr.

Haldane Macfall, in which the following examples of that gentleman's literary culture occur, and are applied to his opponents: "Artistic ignorance of Baconians is only surpassed by their aggressive effrontery"; "Baconian drivel"; "vilely illiterate"; "not demand serious consideration for their effrontery"; "a fool's trial"; "fantastic and stupid slanders." Mr. Macfall based his argument upon the difference in literary style between the essays of Bacon and the dramas of Shake-speare being conclusive that the essays and dramas could not have been written by the same man.*

The following extract from Mrs. Nesbit's reply appears to be a conclusive answer to the argument based on the difference of literary style.

There is you know a great deal of rubbish talked about the critical faculty, and the critics do not know nearly so much about literature or music as they pretend to do. There are certain passages of Beethoven which even Mr. Macfall, even if he had never heard them before, would attribute to Mozart; others which he would attribute to Haydn. And when an old master turns up without a signature, there does not fail of hot discussion

° Some of the most eminent Shakespeareans who wrote before the controversy was started and, therefore, wrote impartially, held other opinions. Dr. Nathan Drake, in "Shakespeare and His Times," 1817, Vol. I, page 17, writes: "It can be no difficult task to conceive the delight and the mental profit which a genius such as Shakespeare's, of which one characteristic is its fertility in aphoristic precept, must have derived from the study of Lord Bacon's Essays. The apothegmatic treasures of Shakespeare have lately been condensed into a single volume by the judgment and industry of Mr. Lofft, and it may be safely affirmed that no uninspired works, either in our own or any other language, can be produced, however bulky or voluminous, which contain a richer mine of perceptive wisdom than may be found in these two books of the philosopher and the poet, the "Essays" of Bacon and the "Aphorisms" of Shakespeare. Alexander Smith wrote: "He seems to have written his essays with the pen of Shakespeare."

as to whether it be the work of Velasquez or another. In literature, well, what about Mr. William Sharp and Fiona Macleod? Would any of us have guessed—did any of us guess—from Mr. Sharp's journalistic prose that he wrote these poems? Why does not Mr. Macfall say, "I have read some essays by William Sharp. He couldn't have written and didn't write the poems of Fiona Macleod"? One pictures him saying it and supporting it, not by argument, but by dogma. As thus: "You could not deceive me." Mr. Macfall would say, warmly, "You could not deceive me, for instance, with the pen line of Beardsley as being the pen line of Phil May, which are much nearer of a likeness than the art of Shakespeare and the art of Bacon. Now take myself," Mr. Macfall would modestly continue; "I know William Sharp's newspaper articles, or rather did know them, by heart. I have had a life-long delight in them. I have, as probably most creative writers have, an intense artistic sensing of the literary art in Fiona Macleod. I know the artistry of these artists so intimately that I could not possibly be mistaken." Thus Mr. Macfall might have said; and yet, you know, he would have been mistaken. But you will say Mr. Macfall would have been rash in coming to the conclusion, after reading no work of Mr. Sharp's save his newspaper articles, that Mr. Sharp could not have written the poems of Fiona Macleod. And if you do say it you are quite right. He would have been rash, but no rasher than he is when he pretends to judge of the capacity of Francis Bacon by one work—the most condensed and least ornate of the works of that great man.

Mr. Frederick H. Evans, alluding to the above, writes: "Mrs. E. Nesbit's parallel of 'Fiona Macleod' is a cute one, as I am sure the most critical and sensitive of us would have scouted the idea of the real authorship. May I suggest a further parallel? I am sure my friend Haldane Macfall's knowledge of Fitzgerald's writings is complete and adequate; but let us suppose that Fitzgerald's 'Letters' had no reference to Persian studies, and that Mr. Macfall had never seen the Omar versions. If a copy of this Omar, with no name to it, were given to him and he be asked to declare its authorship, would he be the least likely to father it on

Fitzgerald from his knowledge of Fitzgerald's letters, Spanish translations, &c.?"

The reply of Mr. Macfall is of such high literary merit, and is an example of refinement, magnanimity and chivalric courtesy so seldom met with in controversy, that it is necessary to reproduce it *in extenso* :

"SIR,—Mrs. Nesbit's personal attack on me leaves me defenceless. To attack a friend, surely that were impossible! To attack a woman, still more impossible. And when, as here, both are one, I am disarmed. Before her contempt I must, therefore, bow; her belittling of my powers I must live down—I had not suspected my so utter unworthiness.

"Indeed, if Bacon must screen his claim to Shakespeare's bays behind her pretty petticoats, rather than strike at her, I will even admit that perhaps Shakespeare's plays were written by another fellow of the same name. Therefore, I retract. Let Mrs. Nesbit empanel her jury and put Shakespeare to trial. The jury? God knows. Who will accept the finding? God alone knows.

HALDANE MACFALL."

One of the most sagacious comments which has appeared was made by a reviewer in the *Nottingham Express* (24th September). He said: "One thing is conclusively revealed by this book. If Bacon is Shakespeare, then Bacon proved himself to be a far greater genius in the way in which he has hidden his identity than in anything which appears under the name of William Shakespeare." Had the writer been reading the "Epigrammatum" of John Owen? The first edition bears date 1607, and others followed in 1612, 1618, and 1633—all in the Latin tongue. An English translation appeared in 1677 by Thomas Harvey. The edition now quoted from is dated 1628, and was issued by the Elzevir firm. No. 35 of Book II, is addressed Ad D.B.

This is believed to be a contraction for Ad Dominum Baconum. It is as follows :—

“ Si bene qui latuit, bene vixit, tu bene vivis :
Ingeniumque tuum grande latendo patet.”

Harvey renders this in English :—

“ Thou livest well, if one well hid, well lives :
And thy great wit concealed, more splendour gives.”

A literal translation is even more expressive :—“And thy great genius is revealed in being concealed.” What great genius or wit was living in the early days of the seventeenth century to whom this tribute could be applied? Certainly on the Baconian theory it would be difficult to find words which more accurately describe Francis Bacon.

Mr. Andrew Lang writes in the *Morning Post*, under the headline “*The Bacon-Shakespeare Mare's Nest.*” He is scornful and intolerant and, as is his custom, seeks to make his points with ridicule instead of argument. But he leaves the issue where he found it. His effusion does not make the Stratford case appear one whit stronger or the Bacon case one iota weaker. The *Westminster Gazette* reviewer thus summarises the position of the heretics :—“Incapable of conceiving the genius of the ‘myriad-minded’ poet, Shakespeare, they are forced to double the miracle by tacking on the not unconsiderable achievements of Bacon, and then swallow without effort the absurd formula, Shakespeare + Bacon = the one and indivisible Bakespear or Shacon, as you will.” The pun is feeble enough, but the attempt at a scientific statement of the proposition is feebler. Coleridge said :—“What! are we to have miracles in sport? . . . Does God choose idiots by whom to convey divine truth to man?” Coleridge, then, could not conceive the miracle of Shakspere possessing the genius of the

“myriad-minded” poet, and Coleridge was no Baconian. As to doubling the miracle, the oft but too seldom quoted words of Shelley, no Baconian, may be cited:—
 “Lord Bacon was a poet. His language has a sweet and majestic rhythm which satisfies the sense no less than the almost superhuman wisdom of his philosophy satisfies the intellect. It is a strain which distends, and then bursts the circumference of the reader’s mind, and pours itself forth with it into the universal element with which it has perpetual sympathy. Plato exhibits the rare union of close and subtle logic with the Pythian enthusiasm of poetry, melted by the splendour and harmony of his periods, which hurry the persuasion onward as in a breathless career. Lord Bacon is, perhaps, the only writer who, in these particulars, can be compared with him.” Shelley was, if we except the author Shakespeare, supreme as a master of poetry, and his judgment cannot be heedlessly ignored. Now how can the formula be accurately set out without the assistance of a hackneyed pun? Shakspeare – Bacon = a miracle. Bacon + Shake-speare – Shakspeare = the unknown author.

The prominence given in the Press to this subject has done good service. It reveals the fact that the heretics are numerous and capable controversialists. Dr. R. M. Theobald, the Nestor of the movement, Mr. George Hookham, Mr. S. Waddington, Mr. Crutch Batchelor, Mrs. Nesbit, Mr. E. Wake Cook, Mr. Horace Nickson, Mr. S. B. Eckett, Mrs. H. H. Stewart, Mr. A. L. Francis, and others who have taken part, have come out of the discussion with flying colours. Anyone would expect to find such an opinion as this expressed in these columns, but if any impartial reader would wade through the correspondence a similar view would be the result. The day is rapidly approaching when other and conclusive evidence will be forthcoming. If

Bacon was the author of the Shakespeare poems and plays he knew their value. If he was the author of the Sonnets he wrote—

“Gainst death and all-oblivious enmity
Shall you pace forth ; your praise shall still find room,
Even in the eyes of all posterity,
That wear this world out to the ending doom.”

The author held not in high esteem the opinion of his contemporaries; he staked all on the opinion of the ages yet to come. Again and again he makes this clear. Bacon took infinite pains in everything he did. He was no journeyman, but a thorough workman. Having sowed the seed he was prepared to wait until in the fulness of time he should reap his harvest of fame. He was a seer. He knew the time must come when his wealth, which was in names, would be searched for with a determination and a heroism which only the fascination of his great character and intellect could inspire. But he took no risks and he left nothing to chance. The more the hypothesis is considered the more inevitable does it become that Francis Bacon left behind him complete and incontestable evidence of his claims to fame, and that the day cannot be far distant when that evidence will be forthcoming—evidence which will effectually vindicate his character and establish for all time his right to be called “the wisest, greatest of mankind.”

MR. TANNER'S DISCOVERY.

DATA upon which the public will be able to form an opinion as to the value of Mr. Tanner's discovery will be published before the end of the year. During the last few months the work has been submitted to men eminent in law, literature and science, and not one of them has been able to in any degree destroy its importance. Practically the only criticism is that it is too wonderful for belief—that it is difficult to believe that the human intellect ever existed that was capable of such a marvellous feat. But there it is. As to the fact there can be no question. If the feat was not accomplished by the man who constructed the lines To the Reader, prefixed to the 1623 folio edition of the plays, then Mr. Tanner must have the credit. But that increases the marvel a thousand times, for whereas the writer of the doggrel had leeway to alter a word here or a letter there to fall in with his scheme, Mr. Tanner has no latitude. The words are printed and he cannot alter them.

So that the student may not be overcome by a multiplicity of examples a selection only of those which are most important will in the first instance be published. The book will be 8vo royal and consist of about 160 pages with twelve folding plates. The price will be three shillings and sixpence. This will be in the hands of the booksellers before Christmas. Then early in the year the larger volume will be issued.

The editor of the *Manchester City News*, Mr. Cuming Walters, has undertaken the formation of a committee in that city to examine and report on certain definite claims made in a letter addressed to him by Mr. W. T. Smedley. These claims are as follows :—

1. That the lines "To the Reader," signed "B. I.,"

prefixed to the folio edition, 1623, of the Shake-speare plays represent a scale or table of numbers.

2. That the remarkable relations arising therefrom between the names "William Shake-speare" and "Francis Bacon" justify the assertion that the former was a pseudonym of the latter; and that the name "Ben Jonson" is also connected with such scale or table.

3. That the year 1623 was specially chosen as the date of the issue of the first folio on account of the peculiar properties of the figures constituting it.

4. That the Droeshout Engraving represents a Mask, and is not intended to portray the face of the true author.

5. That many, if not all, the mispagnations contained in the folio edition are intentional, and are in direct correspondence to the said scale of numbers.

Mr. Cuming Walters is himself a distinguished student and is chairman of the Manchester Shakespeare Society. He is the author of a volume published in 1899 by the New Century Press, entitled "The Mystery of Shakespeare's Sonnets." No more sagacious book has been written on the subject, and if the author has missed the whole truth of the Sonnets it is only because he did not spell the word Shakespeare with the letters B A C O N. Mr. Walters is taking steps to get together a thoroughly representative committee, which will not include any men with strong Baconian sympathies. It is intended that the examination shall take place so that the report of the Committee may be issued prior to the publication of the book.

NOTES.

MR. G. G. GREENWOOD, M.P., is placing Baconians under a further obligation to him by publishing in book form his reply to the articles which appeared in the *Nineteenth Century* from the pens of Sir Edward Sullivan, Bart., and the Rev. Canon Beeching, and to other critics. The book will embody, but in a greatly amplified form, the article which Mr. Greenwood contributed to that magazine in June, 1909, under the title of "The Vindicators of Shakespeare," and an article to which the editor refused publication dealing with Sir Edward Sullivan's reply thereto and with Canon Beeching's criticisms thereon. It will, further, contain the article on Dr. Wallace's "New Shakespeare Discoveries" which Mr. Greenwood contributed to the *National Review* of April last, and a chapter entitled "A Typical Stratfordian Essay," based on Miss Rose Kingsley's article, "Shakespeare in Warwickshire," which appeared in the *Nineteenth Century* of May last. It is not necessary here to draw attention to Mr. Greenwood's ability as a controversialist. His perspicacity of mind and incisive literary style enable him to place the points at issue before the reader in a manner which enables the subject to be grasped without effort. The author remains an agnostic as to the Bacon authorship. He contents himself with demolishing most effectually the claims of the "Stratford rustic." If Mr. Greenwood alights at Willesden instead of coming through with Baconians to Euston they are glad to have his company so far as his journey takes him. The book will be published (8vo., 210 pages) at a price of half-a-crown net, and will be issued during the month of November. It may be obtained from the Secretary of the Bacon Society.

Without expressing any opinion as to whether Bacon made use of cyphers to leave on record information either as to his own work or incidents of the times in which he lived, attention may be drawn to the fact that at a much more recent period John Wesley kept his diary in cypher and committed to cypher some of his most private personal thoughts. At first his diary was kept from day to day, but as years passed it was kept every hour of the day, from four o'clock in the morning to ten o'clock at night. The first of the diaries was in the possession of Mr. George Stamp, of Grimsby, a well-known collector of Wesleyan manuscripts and curiosities. Other portions are in the possession of the Colman family of Norwich. These were left to the Rev. Nehemiah Curnock, who has laboured for years on the discovery and elucidation of these documents. They are written in paper in duodecimo books, which contain about 200 pages bound in calf and covering the whole period from 1729 to 1742. The elucidation of the documents was a work of great difficulty. They are written in three different ways :

- (a) A most extraordinary and highly complex cypher, the key to which Mr. Curnock said suddenly came to him in a dream one night.
- (2) An abbreviated longhand, a word being represented by a single letter or two letters.
- (3) A system of shorthand invented by John Byrom (the author of "Christians, Awake, Salute the Happy Morn"), of which Wesley was a master.

Mr. Curnock first mastered Byrom's system of shorthand, but this did not give him every key to the cypher. As he progressed he found that one vowel was the key to all the vowels, and one consonant the key to all the consonants. The cypher consisted of arbitrary signs; the same signs did not always mean the same

letter. Then at last the missing letter came to him in a dream. He discovered that a frequently recurring sign, namely 'z,' meant and could only mean 12; but this, it is explained, proved useless as a clue until in his dream, after nights of thinking and racking of brains, he found that the figure 2 stood for "a."

These diaries have supplied dates and names of persons who were Wesley's intimate friends. Entries therein have led to the discovery of material in the Colonial and Record Offices, where facilities have been granted for the study of large stores of original documents relating to the Georgia Trust. The first two volumes on Mr. Curnock's work have so far only been published, and there are three more volumes to follow at intervals of six months each.

M. Jusserand, in his excellent volume on "Shakespeare in France," recounts that in 1645 Jean Blaeu published the fourth part of the "Théâtre du Monde." In it all countries and towns are described. Stratford-on-Avon is not omitted, and the reference to it is in words of which the following is a translation:—

"The Avone . . . passes against Stratford, a rather agreeable little trading place, but which owes all its glory to two of its nurslings: to wit, John de Stratford, Archbishop of Canterbury, who built a temple there, and Hugh de Clopton, judge at London, who threw across the Avone, at great cost, a bridge of fourteen arches."

Notwithstanding Jonson's eulogy on the sweet swan of Avon, and Leonard Digge's confidence that the author would still be viewed, though time dissolved his Stratford manument, twenty-two years after the issue of the first folio edition of the plays an account of Stratford was written for what M. Jusserand designates "a

magnificent work in folio printed in Amsterdam," which contains not one word about the man on whose worth it depends for its sole claim to fame.

A correspondent drew attention to the opening sentence of the dedication, signed D. M. and addressed "A Monseigneur de Chasteau-neuf, Garde des seaux de France," prefixed to "L'Histoire Naturelle de Mr. Francois Bacon," published in Paris in 1631.* It reads thus: "Ce Chancelier qu'on a fait venir tant de fois en France, n'a point encore quitté l'Angleterre avec tant de passion de nous découvrir ses merveilles que depuis qu'il a sceu le rang dont on avoit reconnu vos vertus." It is clear that this refers to Bacon's frequent personal visits to France.

It is to the credit of Newfoundland, the oldest British Dominion, that in celebrating the tercentenary of the first permanent settlement in the country, her rulers have recognized the great assistance rendered by Francis Bacon in the establishment of the British Colonies. A series of eleven postage stamps has been issued as one of the means chosen to make the occasion memorable. That for six cents has on it the head of Lord Bacon as the guiding spirit in the first colonization of Newfoundland. This is a subject upon which the biographers have proved themselves sadly deficient.

There is now published from Chicago a monthly magazine under the title of "Universal Masonry." The first number appeared in July. The second number deals principally with Francis Bacon and his connection with the craft. Mrs. M. C. Holbrook is the Editor. The annual subscription is 2 dols.; single copies are sold at 20 cents.

* BACONIANA, Vol. VIII., third series, page 120.

CORRESPONDENCE.

English Dramatists of 16th Century.

TO THE EDITOR OF "BACONIANA."

SIR,—I think the following list might be of interest to some of your readers:—

		<i>Born.</i>	
Thos. Norton, M.P.	...	1532	} Together wrote first English Tragedy.
The Earl of Dorset	...	1536	
George Gascoigne	...	1536	Son of Sir John Gascoigne.
John Still	...	1543	Bishop of Bath and Wells.
John Lyly, M.P.	...	1554	B.A., Oxford.
Anthony Munday	...	1556	In Rome when 22 years of age—1578.
Thos. Kyd	...	1557	Son of a lawyer.
G. Peele	...	1558	B.A., Oxford.
G. Chapman	...	1559	B.A., Oxford.
R. Greene	...	1560	B.A., Cambridge.
Christopher Marlowe	...	1564	B.A., Cambridge.
<i>W. Shakespere</i>	...	1564	<i>A butcher and actor.</i>
Thos. Nash	...	1567	B.A., Cambridge.
Thos. Middleton	...	1570	Of Gray's Inn (Lord Bacon's Inn).
Ben Jonson	...	1573	B.A., Cambridge.
J. Marston	...	1575	B.A., Brasenose Coll., Oxford.
T. Heywood	...	1575	B.A., Cambridge.
J. Ford	...	1584	Oxford and Middle Temple.
Beaumont	...	1586	Oxford (son of Sir John Beaumont).
Fletcher...	...	1576	Cambridge (son of Bishop of London).
Massinger	...	1583	B.A., Oxford.
J. Webster	...	1579	
T. Dekker	...	1580(?)	

SAMUEL WADDINGTON.

TO THE EDITOR OF "BACONIANA."

DEAR SIR,—The following is an extract which I received from a correspondent in New South Wales:—

"In your interesting contribution to the April number of BACONIANA there is a quotation from 'Things New and Old.' The passage begins 'When children meet with primroses.' That paragraph, with certain alterations and additions, occurs in 'Spare Minutes,' by Arthur Warwick. The little work seemed so full of Baconian and Shakesperean echoes that I was tempted,

when in London three years ago, to spend an afternoon in the Museum looking at as many of the editions as I could find. The search was not successful in getting further than the third, dated 1636. The 1627 edition is a beautifully bound 12mo volume, containing the book-plate of I forget what Countess. It is kept in one of the exhibition cases.

"What struck me most was the alteration in the emblematical frontispieces of the 1640 edition as compared with the earlier editions. In the latter the pictures are much more elaborate. There are also Latin verses by Quarles, which do not appear in the 1640 edition."

Arthur Warwick is, without doubt, another *nom de plume* of Francis Bacon. "Spare Minutes" is a valuable addition to our author's works. I give you the passage about primroses:—

"When children meet with primroses, nuts, or apples in their way, I see those pleasures are oft-times occasions to make them loiter in their errands; so that they are sure to have their parents' displeasure; and oft-times their late return finds a barred entrance to their home" ("Spare Minutes," by Arthur Warwick, p. 182, Reeves and Turner's edition, 1890).

Further light on the primrose question is found on p. 211, where Warwick alludes to "our age's winter" and "as to the primroses of our youth's spring."

Yours faithfully,

ALICIA A. LEITH.

TO THE EDITOR OF "BACONIANA."

DEAR SIR,—I was surprised to read your strictures upon Dr. Appleton Morgan in your April issue.

Perhaps Dr. Morgan rejects the "ciphers" for the same reason that he accepts the Bacon authorship theory—that is to say, because he is a lawyer and a student of evidence. Don't let us forget Dr. Morgan's immense services to the Baconian propositus. When "The Shakespeare Myth" appeared in 1877 there was no text-book on the subject except Judge Holmes's ponderous volume, which had dropped stillborn from the press because it was almost as recondite and unreadable—not to say as unintelligible—as poor Delia Bacon's "Philosophy of Shakespeare's Plays Unfolded," which Hawthorne said that nobody ever read (Judge Holmes's book, as a matter of fact, has been dropped from the catalogue of its publishers, Messrs. Houghton, Mifflin, and Company), and except a pamphlet or a newspaper article now and then, the question was unknown.

Dr. Wyman's "Bibliography," with all his research, counting every allusion that could be forced that way, could enumerate less than thirty prior to that date. Dr. Morgan's book popularised the subject. Here in America, at least, newspapers and

magazines began to discuss it, and it became a favourite theme in college and literary clubs for amateur debates.

"The Shakespearcan Myth" went through four editions—a record no work upon the Baconian theory has ever approached. It practically introduced the Bacon theory into Germany in the German translation of Dr. Karl Muller-Mylne, and although President of the New York Shakespeare Society, Dr. Morgan has always been a loyal Baconian, and even in that "orthodox" society, has never failed to preserve his loyalty to Bacon, and to insist upon a like loyalty in others. I think we Baconians cannot afford to lose Dr. Morgan. Our propaganda has been hard hit lately by the Button Moulder. Bompas, Begley, William Theobald, Judge Webb, Lord Penzance, W. H. Edwards, Judge Holmes, Edwin Reed, Judge Stotsenburg—all these have joined the majority.

None of these, no more than White, Castle, or Greenwood—who, I believe, are still living—were "cipherists." Is it policy to read out of our Guild the few wheel-horses we have left because they happen to be of the old faith?

So far as I can see, the question the cipherists ask is not "Did Bacon write the plays?" but "Did Bacon claim the plays?" It seems to me that the first of the above questions is the only one in which—if in either—the world is interested to the slightest degree.

And permit me to call your attention to the fact that the recent discoveries of Dr. Wallace in your Public Records are a remarkable confirmation of Dr. Morgan's conjecture in "The Shakespearcan Myth" that William Shakespeare was the owner, by purchase, and stage-mounter of the plays. Certainly nobody who ever read that work can deny that this was the "new" or "editorial" or "compromise" theory that Dr. Morgan first proposed in that work, and, in a sense, elaborated in his "Some Shakespearcan Commentators" of two years later.

Yours in the Baconian faith,

J. HAROLD MCCHESENEY.

21, Webster Avenue, Newark, New Jersey, August 21st, 1910.

[No objection was taken to the rejection of cyphers by Dr. Morgan. He is entitled to his opinion. The "strictures," if so the remarks in BACONIANA may be designated, were solely directed against Dr. Morgan's intolerance and vituperation towards those who consider alleged discoveries of cypher should be investigated, and to these alone. No comment was made on the opinions he held. It is not a question, as the writer suggests, of whether Baconians can afford to lose Dr. Morgan. That gentleman has never been a whole-hearted Baconian. His autobiography, recently published, makes it clear that he is not of the Baconian fold. Dr. Wallace's much-vaunted discoveries do not yield the slightest confirmation of any theory so void of foundation as that William Shaksperc was "the owner by

purchase and stage mounter of the plays." They shed no light on the point at issue in the controversy. The writer of the so-called "strictures" has never been convinced of the sufficiency of the evidence in favour of the Donnelly cypher, Dr. Ward Owen's word cypher, or of Mrs. Gallup's Bi-literal cypher.—ED.]

TO THE EDITOR OF "BACONIANA."

This book is interesting on account of its remarkable dedication to Francis Bacon.

THE ATTORNEY'S ACADEMY:

or, The manner and Forme of proceeding Practically, upon any Suite, Plaint, or Action whatsoever, in any Court of Record whatsoever, within this Kingdome, Especially In the great Courts of Westminster, etc.

London,

Printed for Benjamin Fisher, and are to be sold at his Shop in Aldersgate street, at the signe of the Talbot, 1630.

(The first edition was printed in 1623.)

To
TRUE NOBILITY,
AND TRYDE LEARNING,
BEHOLDEN

To no Mountaine for Eminence, nor Supportment
for his Height, FRANCIS, Lord Verulam, and Viscount St.
Albanes.

O Giue me leaue to pull the Curtaine by,
That clouds thy Worth in such obscurity,
Good *Seneca*, stay but a while thy bleeding,
T' accept what I receiued at thy Reading:
Here I present it in a solemne strayne,
And thus I pluckt the Curtayne backe againe.

The same

THOMAS POWELL.

This dedication is also in the first edition (1623). The remark about the "Curtain" that "clouds thy worth in such obscurity" is very significant, because in 1623 Bacon could hardly be called an obscure personage. Why does Powell call him Seneca? Certainly James later made Bacon's heart, if not his veins, bleed.

Seneca was a rhetorician and philosopher, and his knowledge of human life was wide and varied. This being the case, we are not surprised to learn from Quintilian that he was the author of "Tragedies," although brought out anonymously.

In the introduction to Seneca's "Morals," Camelot series (1888), Walter Clod makes the following remarks, prefacing what is called a translation of Seneca's works made by Thomas Lodge. [Publisher, Will Staneby, 1614, London.] "Though called a translation, Lodge's work approaches nearer to being a paraphrase." Alterations are sparingly introduced, "under the impression that Lodge's prose will have an interest of its own." Is it Lodge's work? Without noticing who the translator or paraphraser happened to be, this "Morals" of Seneca struck me on reading it as being Baconian from start to finish. On turning to the title-page I was astonished to see it was Lodge the actor.

Seneca's ten "Tragedies" were translated early in Elizabeth's reign by five scholars—Neville, Neice, Studely, Jasper Heywood, and John Newton; the latter collected them all together (1581). It is interesting to know that Montaigne was considerably struck with a MS. of Seneca in the Vatican, especially when it is remembered that some people believe he was on that occasion accompanied by Francis Bacon at the age of nineteen. "I went to see the Library of the Vatican . . . the chests which were opened for my inspection. I saw many MSS. of which I chiefly remarked a Seneca and the *Opuscula* of Plutarch . . . Our Ambassador quitted Rome . . . without ever having seen the library, and he complained because pressure had been put upon him to beg this favour of Cardinal Charlet that he had never been allowed to inspect the MS. of Seneca, which he greatly desired to see. It was my good luck which carried me on to success, for having heard of the Ambassador's failure, I was in despair." Montaigne also says: "March 6th I inspected the Library . . . any one may visit it and make what extracts he likes . . . I was taken to every part by a gentleman who invited me to make use of it as often as I might desire." He stayed in Rome after that six weeks, and pointedly says: "The Library was open almost every morning." We may reasonably suppose extracts from precious works were made there. I append an interesting advertisement of Jasper Heywood's translation.

"HEYWOOD (Jasper). The Seconde Tragedie of Seneca entituled Thyestes faithfully Englished by Jasper Heywood fellowe of Alsolne Colledge in Oxforde. 16mo (some margins and letters of text restored), **black letter**, title within woodcut border dated 1534.

"*Imprinted at London in Fletestrelc, in the house late Thomas Berthelettes, 1560.*

"°° The excessively rare FIRST EDITION, of which I am able to trace the existence of no more than three copies, perfect and imperfect. It is one of the earliest tragedies in the English lan-

guage, and it is preceded by a dedication, address to the reader, and preface, all in verse, occupying thirty pages. In the last named the translator reviews contemporary poets, and gives some of his experiences with printers. He takes some liberty with the original, and adds a whole scene to the fifth act, despite certain protest in the preface as to being faithful to his beloved author, who appears to him in a vision.

"Jasper Heywood was the son of John Heywood, the celebrated epigrammatist. Two years after publishing the above tragedy he became a Jesuit at Rome, and was Superior of the English Jesuit mission, 1851, being finally banished from England in 1585."

A STAUNCH BACONIAN.

REVIEWS.

Who was Shakespeare? An appeal to fact and reason by Professor Gustave Holzer, Heidelberg. Translated from the German by R. M. Theobald, M.D. Robert Banks and Son, London. 32pp., 8vo royal. 2d.

PROFESSOR HOLZER, of Heidelberg, is held in high esteem as a distinguished scholar. He and Dr. Konrad Meier, of Dresden, are the two principal representatives of Baconianism in Germany. The triumphant vindication of the great philosopher and poet is safe in their hands. The pamphlet, for which we are now indebted to Professor Holzer, contains little that is new, but the situation is reviewed with skilful and cogent argument. The discoveries of Professor Wallace, the attacks on the Baconian authorship theory by Mr. J. M. Robertson in the recently published edition of his work on Montaigne and Shakespeare, the assumptions of Mr. Frank Harris in "The Man Shakespeare and his Tragic Life Story," are all dealt with in a forcible and scholarly manner. In the opening chapter the difficulties are made manifest of a lecturer or teacher in presenting to his students any account of the authorship of the plays on the Stratford hypothesis, in a manner which could be intelligible to minds unwarped by tradition and prejudice.

Professor Holzer characterizes as "the most senseless of all conclusions" that refuge of the languid mind:—"What does it matter who wrote those deathless dramas? We enjoy them; we delight in them; we possess them; that is enough." He adds this observation:—"This bastard axiom of criticism, in which the lowest conceivable standpoint of artistic perception finds vent, is at the same time an expression of grossest thanklessness towards the true creator of the dramas."

Whilst paying tribute to the honest manner in which Professor Wallace and his wife have rendered service to the cause of literature, the actual result of their labours is thus summed up:—

"The whole collection of these new facts so diligently unearthed simply tells us very much what we knew before, viz., that the Shakspeare of whom we know more than enough—the Shakspeare of Stratford-on-Avon—was shareholder, or partly owner, of two theatres, and was a stage-player of third-rate rank; that in London he became wealthy, and purchased houses and lands in Stratford." Truly Professor Holzer points out that much wandering in a labyrinth of error might have been avoided had Schlegel—when in 1808 he declares that "all that was known about Shakespeare's person was blind misapprehension"—taken one step forward and at the same time introduced a more scientific method of investigation. He would have commanded respectful consideration where poor Delia Bacon, great as were her intellectual faculties, failed to do so. It is open to question, however, whether at any previous period in the history of English thought it would have been possible for the marvellous versatility of Francis Bacon to be recognised. To-day this is the stumbling-block to nine men out of every ten who, with a fair knowledge of the Shakespeare plays and poems and a little knowledge of Bacon's works, principally confined to his Essays, are prepared to listen with some degree of tolerance to the case in favour of the Bacon authorship. Men will not take the trouble to examine for themselves the evidence for that case and weigh its value. They prefer to rely on the accepted view and justify themselves by enumerating the distinguished literary men in whose company they find themselves. One of the most distinguished of such Professor Holzer thus describes:—"John M. Robertson is an example of the fact that fanatical and devoted allegiance to tradition ultimately leads to mental blindness." The masterly way in which the author exposes the shifts and contrivances which Mr. Robertson is driven to adopt in endeavouring to reconcile his paradoxical position is probably the best portion of the pamphlet. Mr. Robertson's position is inexplicable. He approaches the study of the Shakespeare plays with an unfettered mind. He knows Bacon's works as few living men know them. He has edited the most useful edition of Bacon's philosophical works yet published.* He has written one of the most powerful defences of Bacon's character extant.† It is there that he describes Macaulay's Essay as "a masterpiece of zealous injustice and impassioned untruth," and yet he is a determined opponent of the Baconian theory of authorship. Why is this? Here are two reasons among others:—Mr. Robertson has definitely committed himself, in opposition to Professor Churton Collins, Professor Baynes, and the majority of the Shakespeare scholars, to the view that the author of the plays and poems was without learning. Referring to the lines adopted by such, he says:—"The sooner such argumentation is given up the sooner

* *Philosophical Works of Francis Bacon*. Edited by J. M. Robertson; George Routledge and Sons, Limited, London, 1905.

† "*Pioneer Humanists*." Watts & Co., London, 1907.

will the Baconian theory be abandoned." The other is that Mr. Robertson has studied Bacon's works as an enthusiastic admirer of Spedding. He justly holds the great biographer in high esteem. So far does he let his enthusiasm carry him that he affirms "that there must have been something remarkable about the man (Bacon) whose work and personality after two hundred years could so possess such a follower." Holding such a view of Spedding, it is not to be wondered at that Mr. Robertson adopts the error which he made when he contemplated Bacon almost entirely as a politician and philosopher, dealing almost exclusively with the last twenty-six years of his life and forgetting that a man's habit of thought, passion and inclinations is seldom the same after he has passed his forty-fifth year as it was in his earlier days.

It is stated by Mr. Venables "that while he (Spedding) knew thoroughly the English history of the reigns of Elizabeth and James, he knew in detail no other history and was tranquilly content, despite his academic culture, to be ignorant of many things that ordinary people were supposed to know. He was in the habit of saying that he got undeserved credit for knowledge because no one could believe that such a man could be so profoundly ignorant." This is not the case with Mr. Robertson. It would be difficult to find any subject with which he is not conversant, and yet he follows in the footsteps of his hero with "mental blindness." These remarks only go to enhance the value of Professor Holzer's work, in which he criticises so successfully Mr. Robertson's paradoxical position.

Mr. Frank Harris is a foeman of a different character, and is aptly characterized as possessing "the mental and moral qualities of an anti-Baconian in highest development, who has equipped himself in fullest perfection for this department of his work, most pitilessly tramples down every dissenting opinion, and seasons his wisdom with excessively scornful insults at anyone who takes different views from his own."

"The Man Shakespeare" of the Baconians is an excellent chapter, but the description there drawn will not be accepted by all Baconians. There are aspects of Francis Bacon's marvellous intellectual powers yet to be proclaimed, and there is a side of his character yet to be appreciated.

The concluding chapter gives the opinion of Mr. G. G. Greenwood (whom the Professor designates "the author of the epoch-making book, 'The Shakespeare Problem Re-stated'") on the Wallace discoveries and that of Sir Edwin Durning Lawrence on the monument and portrait. The translation has been admirably made by Dr. Theobald, who in a preface handles Professor Dowden's article of "The Self-revelment of Shakespeare," which appeared in the *Contemporary Review* for November, 1908.

The Hidden Signatures of Francesco Colonna and Francis Bacon.
A comparison of their methods by William Stone Booth.
Foolscap. London: Constable & Co., Limited.

THIS book is written in continuation of "Some Acrostic Signatures of Francis Bacon," published in May, 1909. In the first section the author shows the method by which Francesco Colonna concealed his signature to his famous folio, the "Hypnerotomachia Poliphili." In the second is explained the typographical trick by which Francis Bacon put his name to the first folio of William Shakespeare's "Comedies, Histories, and Tragedies." In showing the correspondence of method adopted by the two authors it is pointed out that—

Each man used the first spoken line of each section (chapter or play) taken in its proper sequence throughout his folio.

Each man began his signature with the first letter of the first section of the body of the folio.

Each man ignored the prefatory matter, which consequently serves for a blind—intentional or not.

Each man arranged a typographical hint for the suspicious reader.

Each man worked on initials of words in the first spoken lines of each section.

So far the method of the two men follow well-worn historical precedent. The only difference between the methods of the two acrostic-makers lies in the fact that, whereas in Colonna's folio only the first initials are used, in Shakespeare's folio the letters, whilst following in their proper order, extend between two fixed points. In a mechanical sense (says the author) the trick of Francis Bacon is as precise and as definite as that of Francesco Colonna, and as inevitable. There are four large folding diagrams, by the aid of which the reader is enabled with ease to follow the spelling out of the signatures. Section III. is devoted to the rotula in the table of contents of the Shakespeare folio, being a numerical key to the signature. Section IV. is devoted to a recapitulation of the closely-reasoned argument of the late Rev. Walter Begley in "Is it Shakespeare?" to the effect that Marston and Hall each supposed their contemporary, Francis Bacon, to be the author of *Venus and Adonis*. The proof of Begley's deductions, Mr. Booth claims, will be found on pages 574—577 of his previous work. Section V. contains evidence that Bacon wrote a play entitled *Richard II*. In Section VI. is advanced contemporary evidence that Bacon was a poet and a wit. There is an epilogue consisting of a quotation from "The Advancement of Learning" and three appendices—(a) The "faking" of a title-page; (b) a practical joke by John Milton; (c) a list of books bearing on the controversy.

It is impossible to do justice to Mr. Booth's work in the space here available. The reader can readily trace by the aid of the diagrams the signature as identified by the author with exactitude. Much of the testimony which appears in the later sections

has been published before, but it is here re-stated with clearness and convincing force. The "faking" of a title-page gives a definite instance where "good Mr. Reynolds," one of Essex's secretaries, received written instructions from H. Cuffe, acting for Essex in publishing an account of the action at Cadiz, to obtain, if possible, the consent of Fulke Grevill to permit his initials to be used in the inscription, adding, "If he be unwilling, you may put R. B., which some no doubt will interpret to be Beale. But it skills not."

John Milton's practical joke on William Marshall, the engraver of his portrait, is a good story.

The book is admirably produced and should find a place on the bookshelf of every Baconian. It may be obtained from the library of the Society.

Certain Acute and Short Sentences of Francis Bacon. By Miss A. A. Leith. Gorhambury Press, 114, Camberwell Road, S.E. 8vo foolscap, paper covers, 4d.

MISS ALICIA A. LEITH has published a charming little collection of extracts from Bacon's works under the title of "Certain Acute and Short Sentences of Francis Bacon."

Miss Leith has taken for her guide the instructions contained in the *De Augmentis*, where it is written: "The best way of forming this collection, both for conciseness and use, were judged to be that of winding up these places into certain acute and short sentences, as into so many clues which may occasionally be wound off into larger discourses."

On the title-page of the little book will be found as a motto the next sentence in the *De Augmentis*: "'Tis highly proper to have the whole . . . orderly digested under heads and titles whereto anyone may occasionally turn on a sudden, as to a storehouse furnished for present use."

Every page is covered with wisdom—every sentence glistens. Probably there is no other author except Shakespeare from whose writings such a wealth of wise sayings could be drawn. The compilation has been done "with great diligence, fidelity and judgment," and "the whole is orderly digested under heads and titles." Copies may be obtained from the Author, 10, Cloranc Gardens, Hampstead, from the office of the Society, or through any bookseller. It is already on sale in Geneva, Ottawa, and Buenos Ayres.

Francis Bacon: A Sketch of his Life, Works and Literary Friends; chiefly from a bibliographical point of view, by G. Walter Steeves, M.D., with forty-three illustrations. Methuen and Co., Limited. 8vo. demy, 230pp. 6s. net.

THIS is a very acceptable book of a rare type. It is written by

an ardent and enthusiastic student of Bacon, who is not committed to the Shakespearian authorship theory. Such men are seldom to be met with now-a-days. It is a regrettable fact that if the books written by those who are classed as Baconians be excluded, for every book or discourse in English written on Bacon's life or philosophy, probably five or six will be found written by French authors. It is true, though greatly to be deplored, that if the *Essays* be excepted Bacon is read by few Englishmen outside the Shaksperc heretics, and none too well even by them. Dr. Steeves, in his preface, whilst refusing to enter the argumentative arena of disputed facts, says, "Nevertheless, I am glad to have this opportunity of adding that if in the prosecution of such studies, whatever the motive, the public are led to take a deeper interest in the great literature of the Elizabethan period, especially that of Bacon and Shakespeare, then such disputes have not altogether been in vain."

An incentive to study is always useful. The desire in a controversy to silence opponents provides this incentive. But as a rule this only produces a superficial knowledge of the subject. Even if he were not the author of the Shakespeare plays and poems, Bacon stands out in that period as the author who will repay more than any other a devoted and thorough study of his works. In this respect he stands pre-eminent. As an aid to students who approach Bacon's works with such an intention this work is of great value. Its plan is well conceived. It contains a sketch of his life, an account of his works classified under early writings, philosophical, literary, professional, letters and posthumous works.

The life is written impartially. Dr. Steeves does not acquit Bacon from blame, as does Spedding, for his share in the arraignment of Essex. He says, "Bacon's attitude can never be altogether excused." In considering Bacon's behaviour it may be that the author has not fully grasped the circumstances in which Bacon was placed. It would have been impossible for him to adopt the course suggested in the following sentence:—"When he found he could produce no impression, in favour of Essex, on the Queen privately, he might have nobly stood aside altogether and left the prosecution to other hands." Had Bacon done so it is probable that the first small collection of ten *Essays* would have been all the literary works which would have come down to posterity under his name. The "*Novum Organum*" would never have been written. Bacon's indebtedness to Essex is generally overrated. The Twickenham gift was well earned by the services of the Bacon brothers. Whatever may have been Essex's intentions in furthering Bacon's advancement in the State it is beyond doubt that had Essex not befriended him he would have been saved those terrible disappointments which caused him to "become a sorry book-maker," and that his great administrative and organising powers would have been accepted by the State many years before they

were. Bodley's testimony as to his experience of Essex's advocacy is conclusive on this point.^o

Dr. Steeves truly affirms: "It may be assumed that the history of a life should never be considered apart from its environment, or without a complete knowledge of the history of the period. . . . The first step, therefore, in the study of life should be a study of the reigns of Queen Elizabeth and James the First; more especially the intricacies of the former period." This is so, but the closer and more thorough the study of those reigns, the more clearly does the student recognise how effectually the intricacies escape his ken. If the true history from Bacon's pen ever becomes available, and the hope that it will may be cherished, it may be found that the facts are not as they appear to be on the insufficient information which has come down to this generation. Dr. Steeves has conscientiously endeavoured to form a true estimate of Francis Bacon's personality and character. If further data be forthcoming on which to base that estimate he may find that he has not erred on the side of leniency.

The concluding chapter is on Bacon's literary friends and their relation to his work. Short accounts are given of William Rawley, Ben Jonson, George Herbert, Sir Thomas Meautys, Sir Thomas Bodley, Sir Henry Wotton, John Selden, Thomas Hobbes and Sir John Constable. But how little is known of their connection with Bacon or their relation to his work.

It is a singular fact that Bacon mentions in his works so few of his contemporaries. He refers to Galileo, Bruno, Gilbert, Harvey. As an introduction to the study of Bacon and his works Dr. Steeves's book is admirable and should be read by every student. The illustrations and facsimiles of the title-pages of early editions of the works add greatly to the interest of the volume. There is a reproduction of a contemporary manuscript of "The Charge against Robert Earle of Somerset concerninge the Poysoninge of Overbery, 1606." It is in Bacon's handwriting, although that fact is not stated.

^o See BACONIANA, Vol. VII., Third Series, page 117.

SONNET—ON FIRST READING THE ESSAYS
OF LORD BACON.

O VERULAM, my master ! oft have I,
Enraptured dwelling on the throbbing page
Where king and soldier, jester, priest, and mage,
Breathing and passionate, in turn strode by,—
Oft have I mixt rejoicing with a sigh,
Lamenting that such observation sage,
Such sacred fire, such keen poetic rage
But once should stream in glory from on high,—
And now, the joy of it ! to find the same
Sweet satisfying perfectness in thee,
The calm, the majesty, the mighty flame
Which only Shakspeare seemed to hold in fee,—
Well mightst thou keep thy poethood concealed,
Who needed not the laurels it would yield !

JULIA DITTO YOUNG

FRANCIS BACON

Y gwir yn erbyn y byd.

ILLUSTRIOUS son of an illustrious sire !
Immortal mortal—deathless still, though dead—
Whose "heavenly alchemy," with golden fire,
Could gild the "pale stream" in its sandy bed—
Had I the power to paint thee as I ought,
Philosopher and poet, doubly great !
With courtliest grace thy wit and wisest thought
Should reign for ever throned in sovran state.
What though awhile the darkening cloud may hide
Thy splendour from our eyes, yet soon shalt thou
Shine forth in all thy glory long denied ;
And Truth shall shed its halo round thy brow :
For though the darkness linger through the night,
The morning comes, and morn shall bring the light.

S. W.

